

MODERN LANGUAGE NOTES

Edited by H. CARRINGTON LANCASTER

GUSTAV GRUENBAUM

W. KURRELMMEYER

RAYMOND D. HAVENS

CONTENTS

	PAGE
WAGNER, R. H.—Wilson's "Arte of Rhetorique," - - - - -	421
TANNENBAUM, S. A.—"As you like it," II. vii, 73, - - - - -	428
CAMDEN, C.—Tamburlane: the Cholerick Man, - - - - -	430
SPENCER, H.—Shakespeare's Use of Golding in "Venus and Adonis," - - - - -	435
SMITH, HORATIO.—The Taine Centennial, - - - - -	437
TORREY, N. L.—The Date of "Candide" and Voltaire's Corrections, - - - - -	445
PEYRE, H.—L'Image du navire chez Baudelaire, - - - - -	447
ROOSBROECK, G. L. VAN.—Who wrote the "Epitaphe de Cromwell"? - - - - -	450
HAYENS, K. C.—Heine and Wieland, - - - - -	451
HEFFNER, R.-M. S.—"uf gakunpai" ("Luc." III, 23), - - - - -	454
MENNER, R. J.—Bycorne-Bygorne, - - - - -	455
GRANT, E. M.—"Car le géant est pris," "Hernani," 1911, - - - - -	458
WARSHAW, J.—Galdós's Apprenticeship in the Drama, - - - - -	459
CRAWFORD, J. P. W.—Acuña's Sonnet on Endymion, - - - - -	464

REVIEWS:—

L. F. THOMPSON, Kotzebue. [J. H. Halloran.] - - - - -	466
E. M. HARN, Wieland's <i>Neuer Amadis</i> . [J. T. Hatfield.] - - - - -	468
E. BAUER, Die Moringer Mundart. [T. Starck.] - - - - -	470
F. BOILLOT, Les Impressions sensorielles chez La Fontaine. [C. Searles.] - - - - -	471
A. VIATTE, Les Sources occultes du Romantisme. [A. Schinz.] - - - - -	472
Mélanges offerts à M. Alfred Jeanroy. [U. T. Holmes.] - - - - -	475
W. R. MACKENZIE, Ballads from Nova Scotia. [S. B. Hustvedt.] - - - - -	476
REED SMITH, South Carolina Ballads; N. I. WHITE, American Negro Folk-Songs. [W. R. Mackenzie.] - - - - -	478
OTELIA CROMWELL, Thomas Heywood. [L. B. Wright.] - - - - -	480
L. C. WIMBERLY, Folklore in English and Scottish Ballads; STITH THOMPSON, The Types of the Folk-Tale. [J. W. Spargo.] - - - - -	482
W. KELLER, Shakespeare-Jahrbuch; W. MARSCHALL, Die Neun Dichter des Hamlet. [H. M. Ayres.] - - - - -	485
A. NICOLL, The Development of the Theatre. [L. B. Wright.] - - - - -	486

BRIEF MENTION: of S. A. TANNENBAUM, Assassination of Marlowe; J. D. WILSON, Twelfth Night; L. N. PARKER, Several of my Lives. 487

THE JOHNS HOPKINS PRESS
BALTIMORE

Eight Numbers a Year—Single Copy (Current) Seventy-five Cents

Entered as Second-Class Matter at the Baltimore, Maryland, Postoffice
Acceptance for mailing at special rate of postage provided for in Section 1103,
Act of Congress of July 16, 1894

MODERN LANGUAGE NOTES

A Monthly Publication with intermission from July to October (inclusive)

EDITED BY

H. Carrington Lancaster, Gustav Gruenbaum, W. Kurrelmeyer,
and Raymond D. Havens

ADVISORY EDITORS

D. S. Blondheim, G. Chinard, E. Feise, J. C. French, E. Greenlaw,
K. Malone, J. Robles, R. B. Roulston, L. P. Shanks, H. Spencer

The Subscription Price of the current annual volume is \$5.00
for the United States and Mexico and \$5.50 for other countries
included in the Postal Union. Single issues, price seventy-five cents.

Contributors and Publishers should send manuscripts and books for review to the Editors of Modern Language Notes, Johns Hopkins University, Baltimore, Md., indicating on the envelope whether the contribution concerns English, German, or Romance. **Every manuscript should be accompanied by a stamped and addressed return envelope.** In accepting articles for publication, the editors will give preference to those submitted by subscribers to the journal. Foot-notes should be numbered continuously throughout each article; titles of books and journals should be italicized; titles of articles enclosed in quotation marks. Quotation marks are *not* used in verse quotations that form a paragraph. Write II, 3, *not* vol. II, p. 3. The following abbreviations are approved: *DNB.*, *JEGP.*, *MLN.*, *MLR.*, *MP.*, *NED.*, *PMLA.*, *PQ.*, *RR.*, *SP.* Proof and MS. should be returned to the editors with an indication of the total number of reprints desired. Subscriptions and other business communications should be sent to the Johns Hopkins Press, Baltimore, Md.

BLAKE and MODERN THOUGHT

By DENIS SAURAT

Author of "Blake and Milton" etc.

IN this book Professor Saurat regards Blake as a thinker, and through an examination of his vast, mystical and highly personal mythology, which makes his longer poems so unintelligible to the casual reader, shows him to us as a philosopher born out of season also, a profound, misunderstood forerunner of the days that were to be. It is a notable contribution to the literature on Blake.

Denis Saurat is a Frenchman, a Doctor of the Sorbonne, head of the French Institute in England, Professor in the University of London. His "Milton, Man and Thinker" is a classic of research. For imagination and brilliance allied to sound scholarship he has few rivals in his field, the study of English Letters.

Octavo, Illustrated from Blake's Drawings. \$4.00

LINCOLN MACVEAGH—THE DIAL PRESS—NEW YORK

ors
he
pt
les
he
of
no-
not
P.,
an
m-

Modern Language Notes

Volume XLIV

NOVEMBER, 1929

Number 7

THE TEXT AND EDITIONS OF WILSON'S *ARTE* *OF RHETORIQUE*

It is unfortunate that a number of mistaken views are held concerning the text and editions of the first adequate rhetoric in the English language, Wilson's *Arte of Rhetorique*, 1553. The most important error which has gained general acceptance concerns the relation of the editions of 1553 and 1560.

The general assumption today is that the edition of 1553 is quite incomplete, and that the edition of 1560 represents an extensive revision and enlargement of the first printing, so that the first edition cannot be used as a basis in establishing a text. This is the statement of Mair in his edition of the *Rhetoric* in 1909, the only reprint available for students. A collation of the text as printed in Mair with a copy of the edition of 1553, lent by the Newberry Library of Chicago, has shown this position to be untenable.

Mair's edition of 1909 is entitled *Wilson's Arte Of Rhetorique, 1560*. In reality, as Mair explains later, he has reprinted the text of 1585 with a few changes, resulting from a comparison of the editions of 1560 and 1567. Some one hundred and forty variant readings collated from these three editions are given at the end of the book, so that the student is enabled, presumably, to reconstruct the text of 1560.

Mair, in his introduction, reminds us that the first publication of the book was in 1553. He says:

The last year of Mary's reign had been a stirring time for the author, and little leisure was left him for literary tasks. But with the accession of Elizabeth security and prosperity returned to him, and he set about preparing a new edition of his successful text book. Much was altered and much added; he prefaced it by a new prologue of much per-

sonal interest. Towards the end of the year the corrected and completed book was issued from the press.¹

Later Mair says, "The first edition (that of 1553) was quite incomplete and was revised and added to (see *Prologue to the Reader*)."²

It is true that Saintsbury had earlier expressed in effect the same idea.³ But it is Mair, undoubtedly, who has actually fathered this error, by virtue of the fact that it stands in the 1909 reprint as his reason for the failure to collate the first edition with the others.

But in the *Prologue* itself, to which Mair refers us, Wilson explicitly refuses to revise, and gives in detail his reasons for this refusal:

And now I am come home, this booke is shewed me, and I desired to look vpon it, to amend it where I thought meet. Amend it, quoth I? Nay, let the booke first amend it selfe, and make mee amendes. For surely I haue no cause to acknowledge it for my booke, because I haue so smarted for it. For where I haue beene euill handled, I haue much a doe to shewe my self friendly. . . . If others neuer get more by bookes than I haue done; it were better be a Carter, then a Scholar, for worldly profite. A burnt child feareth the fire, and a beaten dogge escheweth the whippe. Now therefore, I will none of this booke from henceforth, I will none of him I say; take him that list, and weare him that will. . . . What goodnesse is in this treatise, I cannot without vainglorie report, neither will I meddle with it, either hot or colde. As it was, so it is, and so bee it still hereafter for mee: so that I hear no more of it, and that it be not yet once again cast in my dish.⁴

Wilson apparently anticipated that his renunciation would not be taken seriously, for he adds:

But this I say to others as I am assured they will laugh that reade it; So if the world should turne (as God forbid) they were most like to weepe, that in all pointes would followe it. I would bee loth that any man should hurt himselfe for my doinges. And therefore to auoyde the worst for all parts, the best were neuer once to looke on it: for then I am assured no man shal take harme by it. But I thinke some shal reade it, before whom I doe wash my handes, if any harme should come to them hereafter, and let them not say but that they were warned.⁵

¹ Wilson's *Arte of Rhetorique*, 1560, ed. Mair, 1909, p. v.

² *Ibid.*, p. xxxv.

³ *History of Criticism*, 1902, 1922, II, 149.

⁴ *Op. cit.*, A. v. recto and verso. ⁵ *Ibid.*, A. v. verso.

Mair presumably did not take these words seriously; yet there is no reason for doubting their literal meaning. For eight years Wilson had been in exile. During part of the time he had been engaged in legal studies at the Universities of Padua and Ferrara; from the latter institution he had received the doctorate in law. Two years before his return to England he had been apprehended by the Inquisition, had been tortured and almost miraculously released, as he says, by "plain force of the worthie Romans." His offence, according to his own account, was the publication of heretical doctrines in the *Logic* and the *Rhetoric*. Wilson returned to England, not as a scholar, but, in fact, bitterly opposed to that scholarship which had almost cost his life. He returned as an advocate anxious to enter upon a public career. For the revision of the *Rhetoric* he had neither time nor interest—except for the penning of a brief refusal and some slight additions to be mentioned later. He became almost at once Master of the Court of Requests, and crowned a successful career by achieving the position of Secretary of State. It was ten years before he returned to any form of scholarly work. The translation of Demosthenes was done mainly for political and patriotic reasons; *A Discourse uppon Usurye* was brought out as a result of his interest in the economic problems involved; his scholarly activity may, therefore, be said to have ended with the publication of the *Rhetoric* in 1553.⁶

If one believes that Wilson was not in earnest in his refusal to revise the book, one has only to look at the editions of 1553 and 1560 themselves. The brief *Prologue* is of course an addition. Besides this, two Latin poems, one by Nicholas Udall and one by a "Robertus Hilermius" are omitted. This may be the work of the printer since the poems omitted seem to be superior to the two which remain in the second edition. Seven anecdotes are inserted in the edition of 1560⁷—an addition of about four pages. One story told in a sentence in the earlier edition, is expanded into a paragraph in the later one.⁸ Italy is the scene of five of the anecdotes; all had

⁶ The best accounts of Wilson's life are A. F. Pollard's article on Wilson in the *DNB.*, and Cooper, *Athenae Cantabrigiensis*, 1858, I, 434-7. Wood, *Fasti Oxonienses*, 1721, p. 98, and Strype, *Life of Sir John Cheke*, 1821, p. 96, also record significant events not found elsewhere.

⁷ *Op. cit.*, pp. 140, lines 9-22; 140, 37 to 141, 26; 142, 4-18; 144, 4-30; 148, 37 to 149, 8; 150, 1-40; 154, 15 to 155, 3.

⁸ *Ibid.*, p. 140, lines 23-36.

probably been picked up by Wilson during his exile. They are not needed to elucidate the text, but are merely added by way of illustration; all appear within the compass of a few pages. It is easy to believe that Wilson simply handed them to the printer along with the *Prologue* and that the printer inserted them in what he thought to be the proper places, expanding for some reason one of the previously published stories.

This constitutes the "complete revision" of the edition of 1560. One looks in vain for any change in substance, in point of view, or in terminology. Wilson, had he greatly revised his second edition, would certainly have brought his allusions up to date. Yet the dedication to Lord John Dudley, who had died soon after the accession of Mary, reads as it did in 1553. And of Latimer's martyrdom, in 1555, in that cause for which Wilson had "felt some smart," he takes no notice; the passages referring to Latimer remain exactly as in the earlier edition. In no case can the hand of the reviser be seen with the possible exception of the insertion of the anecdotes.

In fact, not only did Wilson not alter or add to his book to any appreciable extent, but he did not even correct the errors, typographical and syntactical, in the earlier edition. Further, he did not even read the proof of the edition of 1560. As a result many incomprehensible expressions have crept into the second printing, and many have continued throughout all the later editions. Thus, in the edition of 1560, the user of mnemonic devices of places and images is told that

euermore the first place must bee made notable aboue the rest, hauing alwaies some seuerall note from the other, as some Antique, or a hand pointing, or such like, that the rather hauing a great number of places, wee might the better knowe where wee are, by the remembrance of such notable and strange places.*

Now this advice is far from clear; to say that the first of a large number of places should be marked is quite valueless as an aid to memory. What Wilson really said is, in the words of the first edition, "the fift place." That is, every fifth place is to be marked, appropriately enough, by a hand. This is simply an adaptation of the suggestions of the *Auctor ad Herennium*, whose doctrine he is here using.

* *Ibid.*, p. 213, lines 28-33.

Of the cases in which Mair has used the editions of 1560 and 1567 to correct the text of 1585, there are but two which could not have been supplied him by the edition of 1553. He would there have found support for his proper conjecture of *Iuste* for *Iustice*, p. 38, line 28; and a knowledge of the first edition would have made the reprint of 1909 much more useful to the scholar and general reader.

I have found about one hundred and seventy-five instances where the reading of the earlier edition is more satisfactory than in that of Mair's text. Some of the more important are here listed.

Mair's text

The other kind of necessitie is, when wee perswade men to beare those *things* *paciently*, *when wee persuade men to beare those*¹⁰ crosses patiently, which God doth send vs, considering, will we or nill we, needes must we abide them. (p. 31, lines 1-4)

Such alteration hath beene here tofore, that hereafter needes must ensue much *alteration*. (p. 37, lines 18, 19)

This the Thracian, this the Sarmate, . . . or if there be any that dwell beyond them? (p. 48, lines 11-14)

Confessing of the fault is when the *excuseth* persone graunteth his crime. . . The first is when one *excuseth* himselfe . . . (p. 98, lines 18-20)

Description of *courage*, after a bataille. (p. 178, line 18, gloss)

Reade the Oration against Piso, such as *he* learned. (p. 188, lines 1, 2)

Amplification or preuention. (p. 188, line 17)

1553

The other kind of necessitie is, when wee perswade men to beare those crosses patiently, which God doth send vs, considering, will we or nill we, needes must we abide them.

Such alteration hath beene here tofore, that hereafter needes must ensue much *alteroacion*.

This the Thracian, this the Sarmate, . . . or if there be any that dwell beyond them *haue euer counted to be most holy. And why so?*

Confessing of the fault is when the *accused* persone graunteth his crime . . . The first is when one *excuseth* himselfe. . . .

Description of *outrage* after a bataille.

Reade the Oration against Piso, such as *be* learned.

Anticipation or preuention.

¹⁰ Italics mine in all cases.

For when it shalbe reported that
thei which had no knowledge of
God, liued in a brotherly loue one
towards another, detested adoutry,
. . . exempted *bribes* from bearing
rule in the commonweale. . . . (p.
190, line 38—p. 191, line 4)

The rebels of Northfolke . . . *shewe*
nobilitie. (p. 202, lines 30-32)

Transmutation what it is. (p. 232,
Index)

For when it shalbe reported that
thei which had no knowledge of
God, liued in a brotherly loue one
towards another, detested adoutry,
. . . exempted *Brybers* from bearing
rule in the commonweale. . . .

The rebels of Northfolke . . . *slew*
nobilitie.

Transumption what it is.

It is unfortunate that Mair should have assumed the earlier edition to be so incomplete as not to repay textual comparison. As we have seen, if any is to be considered the basic text, it must be that of 1553. And certainly, if the correct text is to be established, this text will be of much more value than all those compared by Mair.

One may suspect that Mair was not at great pains to understand his author. Otherwise, he would have incorporated in his already eclectic text several readings from the editions of 1560 and 1567 which he has merely recorded in his list of variants. Thus the puzzling sentence, "*Facite quantum in vobis est*,"¹¹ could have been cleared up without reference to the edition of 1553. This quotation, ascribed in the gloss to 1 Peter 5, is not to be found in the source given; and it makes very little sense when read with the context. In the first edition we read "*Pascite quantum in vobis est*," which does indeed resemble the language of the Vulgate, "*Pascite qui in vobis est gregem Dei*"; this is intelligible when read with the context; to account for its variation from the Vulgate we have only to consider that Wilson usually quotes from memory or paraphrases intentionally, especially when giving passages from the Bible. But the reading "*Pascite*" is found also in the editions of 1560 and 1567, as Mair's collation shows. One can only say that if Mair had thought better of the edition of 1553, he might have been put on his guard by the reading there, and have improved his text here as well as elsewhere. And for some ten or twelve other passages the edition of 1560, as well as 1553, supplies the correct reading; as:

¹¹ *Ibid.*, p. 137, line 5.

Mair's text

Yea, and what one thing doth
soone mitigate the immoderate pas-
sions of our nature, then the perfect
knowledge of right & wrong, & the
iust execution appointed by law for
asswaging the wilfull? (p. 35, lines
16-20)

As for example, we may by one
worde, both praise a faithfull
seruant, and if he be naught, we
may also iest of him and *praise* him.
(p. 139, lines 10-12)

And in prouing of our matters we
had neede euermore, rather to weye
our reasons, then to number them,
and thinke not that then we shall
doe beste when we haue the strong-
est. (p. 158, lines 31-34)

1560 (and 1553)

Yea, and what one thing doth
sooner mitigate the immoderate pas-
sions of our nature, then the per-
fect knowledge of right & wrong, &
the iust execution appointed by law
for asswaging the wilfull?

As for example, we may by one
worde praise a faithfull seruant,
and if he be naught, we may also
iest of him and *dispraise* him.

And in prouing of our matters
we had neede euermore, rather to
weye our reasons, then to number
them, and think not that then we
shall doe best *when we haue the
most but then looke to doe best*
when haue the strongest.

There is also a general uncertainty concerning the number of the various editions and their dates. Some years ago Pollard was in doubt as to whether or not the first edition appeared in 1551 or 1553, and also said that "a second edition appeared in 1562 (London 4to; prologue dated 7 Dec., 1560) and subsequent editions in 1567, 1580, 1584 and 1585, all in quarto."¹² Saintsbury also says of the second edition that "it does not seem to have been published till 1563."¹³ Lowndes speaks of two editions published in 1560.¹⁴ Conley mentions an edition of 1561.¹⁵

In the *Short Title Catalogue* Pollard and Redgrave give the dates of the editions as 1553, 1560, 1562, 1563, 1567, 1580, 1584, and 1585. These are without doubt authentically dated and separate editions.

But at least one other edition exists. This is a foliated copy,

¹² DNB., article on "Thomas Wilson."

¹³ *History of Criticism*, 1902, 1922, II, 149.

¹⁴ *Bibliographers Manual of English Literature*, ed. by Bohn, 1864, IV, 2946.

¹⁵ *First English Translators of the Classics*, 1927, p. 95, note 48, and p. 139. (Conley, in a recent letter to me, declares this date to be an error.)

with the Prologue, recently added to the Cornell University Library. Title page and date are lacking. A comparison with photostated pages of other foliated editions shows that it is like none of them. Its orthography and format most resemble the edition of 1560, and the date may be conjectured as 1561. There are thus at least nine editions of the *Rhetoric* extant.

RUSSELL H. WAGNER.

Cornell University.

AN EMENDATION OF *AS YOU LIKE IT*, II. vii, 73

Though the text of *As You Like It* is one of the purest in the First Folio, it is not free from cruxes which have thus far baffled the ingenuity of interpreters and emendators. One of these occurs in Jaques' wise and not illogical retort to the Duke's censorious and not wholly justifiable attack on his melancholy associate in the seventh Scene of the second Act. The difficult line is the second one in the following quotation:

Doth it [pride] not flow as hugely as the Sea,
Till that the *wearie verie meanes* do ebbe.

It is generally agreed that the period at the close of the second of these verses should be an interrogation mark and that the corruption, if there be one, is in one of the three words which I have italicised. But there is a great diversity of opinion as to the poet's meaning and consequently as to how the disputed line ought to be read. Pope, the first one to emend the line, proposed to read "very very" for "wearie verie." Most of the other suggested emendations are recorded in the Furness *Variorum*.

Notwithstanding all the ingenuity that has been expended in the attempt to vindicate the original text, there is no doubt in my mind that the Folio reading is corrupt. The adjective "weary" does not mean "exhausted," the meaning which the commentators (Caldecott, Halliwell, etc.) have been compelled to assign to it. And even though it is true that Shakspeare sometimes (or even often) transposes adjectives, he never placed the adverb "very" after the adjective it modified ("same" only excepted—in *Richard III!*). Nor is the word "weary" ever applied to anything which

cannot cause a sense of weariness. What has been "wasted" or "exhausted" cannot logically be said to "ebb." It is no wonder, then, that Singer's alteration ("The wearer's very means"), the only one of the emendations which is free from these objections, has found most adherents. But even this is not considered "quite satisfactory" (Dyce, Furness); "wearie" is not a likely misreading of or misprint for "wearer's," and the transition from "pride" to "wearer's" is too abrupt. Besides, nothing had yet been said about clothes; and "pride," as employed by Jaques, does not apply to clothes only. The wearer's "very means" is inappropriate because it is illogical, inasmuch as the "pride" must be paid for from his "means."

Taking all these facts into consideration, we are compelled, I think, to seek for a new reading, one which is free from the above objections and which can be explained by reference to the manuscript "copy" from which we must imagine the compositor to have set up the received text.

The reading I offer for the consideration of Shaksperian scholars is the following:

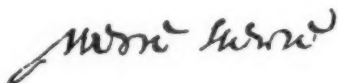
Till that the necessary means do ebb?

Jacques means to "cleanse the foul body of th' infected world" by making mankind conscious of its follies, its foibles. He begins with extravagance, ostentation ("pride"), not merely "sumptuousness in apparel" (Cotgrave), and says, in effect: "Who that satirizes humanity's stupidity in indulging in extravagant and ostentatious display can be charged with attacking some particular individual? Is it not an easily observable fact that 'pride' is manifested all about us with as little restraint as the flowing of the tides, to such an extent that those who are herein guilty destroy the means of satisfying their very necessities?"

In justification of the above interpretation, it may be pointed out that Jaques' observation is as logical as it is true, and that the words "pride" and "ebb" are used in Elizabethan senses. The proleptic construction in "necessary means" ("the means of purchasing their necessities") is thoroughly Shaksperian and is paralleled in this very play in the locutions "thrifty hire" (the savings of thrift, II, iii, 39), "youthful wages" (wages earned in your youth, II, iii, 67) and "weak evils" (misfortunes causing weakness, II, vii, 131). In the secretary hand in which dramatic

manuscripts were almost invariably written in the Elizabethan period "necesserie" could very easily be misread "werie verie."

Minuscular *n* and *w* were often indistinguishable (as is shown by such errors in Shakspeare's text as "nowe" for "none," "wight" for "night," and "blunt" for "blowt"); small *c*'s could easily be mistaken for *r* and *i* (hence "ran" for "can," "art" for "act," and "coniects" for "conceits");



"necesserie" as Shakspeare might have written it.

a small figure-of-8 *s*, made with blind loops could easily be mistaken for a *c*, a *t*, or a *u*-minim; and two such *s*'s coming together looked like *tt*, *n* or *u* (*v*). From a study of Shakspeare's extant autographs and of the textual errors in the Quartos and the First Folio we are warranted in thinking that in his handwriting the word "necesserie," especially if there was a break (pen-lift) between the second *e* and the first *s*, might have been misread "werie verie." We must remember that Shakespeare seems never to have dotted his *i*'s. There would have been nothing unusual or remarkable in the compositor's setting up "wearie" for "werie." What the compositor thought the line meant it were useless to conjecture.

SAMUEL A. TANNENBAUM.

New York, N. Y.

TAMBURLAINE: THE CHOLERIC MAN

Elizabethan popular philosophy is based upon a fatalistic doctrine. Man is what he is by the grace of God. This accounts for the general belief in the sciences of astrology and physiognomy. In the same way the predominance of any one humour in an individual accounts for the whole make-up of his body, as well as the ruling passion of his mind. Tamburlaine realizes this when he thus explains the motivation for his ambition and boldness:

Nature that fram'd vs of foure Elements,

Warring within our breasts for regiment,
Doth teach vs all to haue aspyring minds: ¹

Doctors of physick were cognizant of the facility with which a man's principal humour could be recognized. As Thomas Vicary tells us, "the Cheekes doo not only shewe the diuersities of complexions, but also the affection and wil of the hart." ²

We, too, may read the riddle of Tamburlaine in the lucid delineation of him as Menaphon describes the "Scythian Shepheard." ³ Here it is important to note that he is tall and straight, strong, of pale complexion, wrought with passion, thirsting with love of arms; that his hair is red, his arms and fingers long and sinewy; and that his frown denotes death. This depiction is in accord with the best medical authorities. John Davies of Herford well describes the choleric man:

The *Chollericke* is hasty, and inclinde
To *Envie*, *pride*, and *prodigalitie*;
As *Hercles-hardy*, though with anger blinde; ⁴

Robert Burton adds to this:

If it arise from choler adust, they are bold and impudent, and of a more harebrain disposition, apt to quarrel and think of such things, battles, combats, and their manhood; furious, impatient in discourse, stiff, irrefragable, and prodigious in their tenents; and, if they be moved, most violent, outrageous, ready to disgrace, provoke any, to kill themselves & others; . . . *Cardan*, . . . holds these men of all others fit to be assassinate, bold, hardy, fierce, and adventurous, to undertake anything by reason of their choler adust. *This humour, saith he, prepares them to endure death itself, and all manner of torments, with invincible courage, and 'tis a wonder to see with what alacrity they will undergo such tortures, . . .* ⁵

And Doctor Thomas Vicary avers: "if they be browne in colour, or

¹ *Tamburlaine*, part I, ll. 869-871. All quotations from *Tamburlaine* are made from *The Works of Christopher Marlowe*, ed. Tucker Brooke, Oxford, 1910.

² Thomas Vicary, *The Anatomie of the Bodie of Man*, EETS., ex. ser. LIII, p. 41.

³ Part I, ll. 455-482.

⁴ John Davies of Herford, *Complete Works*, ed. A. B. Grosart, Edinburgh, 1878. "Micricosmosus" in I, 31.

⁵ Robert Burton, *The Anatomy of Melancholy*, ed. A. R. Shilleto, London, 1896, I, 461-462.

cytrin, yelow, redde, and thin, and leane in substaunce, betokeneth great drying and heate, that is cholerike."⁶

All through the play we may perceive this unanimity between the character of Tamburlaine and the character of a choleric man as described by the learned doctors. Burton says choleric people "think of such things, battles, combats, and their manhood," and Tamburlaine tells us:

Then when the Sky shal waxe as red as blood,
It shall be said, I made it red my selfe,
To make me think of naught but blood and war.⁷

Agydas asks Zenocrate how she could possibly love Tamburlaine who is

Onellie disposed to martiall Stratagems?
Who when he shall embrace you in his armes,
Will tell how many thousand men he slew, . . .⁸

And Tamburlaine tells Calyphas that if he wishes his father's love, he must, "loue the warres."⁹

The choleric man is a "grete wastour" and "inclinde to . . . prodigalitie." Tamburlaine declares:

Cookes shall haue pensions to prouide vs cates,
And glut us with the dainties of the world.¹⁰

Tamburlaine's prodigality is also shown by his use of the greatest superlatives in describing Zenocrate. When she dies he says the stars have ceased to shine on earth for they must light her way to heaven.¹¹

⁶ *Op. cit.*, p. 41. There is nothing new in this conception of the choleric man, for Bartholomeus Anglicus (quoted *NED*. from Trevisa) states, "Colerik men been generally wrathful, in ye body longe & sk(1)endre & lene." The Harleian ms. 2251, 23b (Cf. notes to Lydgate's and Burgh's *Secrees of Old Philisoffres*, *EETS.*, ex ser., LXVI, 104) has this anent the choleric man:

The coleryke man sotyl / and disceyvable
Sklendre lene / and cytryne of colour
Wrothe sodainly / and hastily vengeable. . .

Also see *Secreta Secretorum*, *EETS.*, ex. ser., LXXIV, 220.

⁷ Part I, ll. 1497-1499.

⁸ Part I, ll. 1026-1028.

⁹ Part II, l. 2616.

¹⁰ Part II, ll. 2788-2789.

¹¹ Part I, ll. 280-300, 1916-1940, 2288-2316; part II, l. 2986 ff.

Cardan avers that this humour prepares men to endure all manner of torments; Tamburlaine cuts his arm with a sword to show his sons that blood and wounds should not be feared.¹²

"The Chollericke is hasty," and "hastily vengeable." Tamburlaine will not permit his enemy to live an instant longer:

No, though *Asphaltis* lake were liquid gold,
And offer'd me as ransome for thy life, . . .¹³

This humour makes one "with anger blinde." Callepine has incurred Tamburlaine's anger and is told,

. . . rip thy bowels, and rend out thy heart,
T'appease my wrath, or els Ile torture thee,
Searing thy hatefull flesh with burning yrons, . . .¹⁴

Choleric men "if they be moved" are "most violent, outrageous." Many instances of this occur in both parts of *Tamburlaine*. Tamburlaine, "the scourge of God," gives orders that the captive king be quickly disposed of:

Hang him vp in chaines vpon the citie walles,
And let my souldiers shoot the slaue to death.¹⁵

Because the city of Babylon had offered some resistance to his army, Tamburlaine will permit none of the inhabitants to live:

Techelles, drowne them all, man, woman, and child,
Leaue not a Babylonian in the towne.¹⁶

In part one, Tamburlaine has Bajazeth drawn around in a cage in order that he may use him for a foot-stool each time he mounts on the throne. Another illustration is found when Tamburlaine starves Bajazeth and Zabina while the royal party banquet in their presence, saying "How now *Zenocrate*, dooth not the Turke and his wife make a goodly showe at a banquet?"¹⁷

Tamburlaine's fury is portrayed when he kills his cowardly son, Calyphas,¹⁸ and when he forces the allied kings to draw his chariot:

Wel, bark ye dogs. Ile bridle al your tongues . . .
And with the paines my rigour shall inflict,

¹² Part II, ll. 4266-4267.

¹³ Part II, ll. 4266-4267.

¹⁴ Part II, ll. 3623-3625.

¹⁵ Part II, ll. 4220-4221.

¹⁶ Part II, ll. 4281-4282.

¹⁷ Part I, ll. 1696-1697.

¹⁸ Part II, ll. 3765-3770.

Ile make ye roare, that earth may eccho foorth,
The far resounding torments ye sustaine.¹⁹

Cardan tells us that men of this complexion are prepared to endure death "with invincible courage." Tamburlaine evinces this characteristic while on his death-bed when he says he is the master of death:

See where my slaue, the vglie monster death
Shaking and quiuering, pale and wan for feare,
Stands aiming at me with his murthering dart. . . .²⁰

All through his life Tamburlaine has exhibited this bold and adventurous spirit. When he is first gathering together his conquering horde, he fears that some of his tentative allies will prove treacherous:

But if they offer word or violence,
Weele fight fne hundred men at armes to one,
Before we part with our possession.²¹

After he has won one of his first victories, he says he will wear his crown "Though *Mars* himselfe . . . conspire To dispossesse me."²²

Tamburlaine's friends and enemies alike recognize him as a creature governed by his passions. Amyras, his son, says of him, "I would not bide the furie of my father."²³ Cosroe calls him "Barbarous and bloody *Tamburlaine*."²⁴ And Almeda, one of his followers, speaks of him as "he whose wrath is death."²⁵

The "sotyl and disceyvable" qualities in Tamburlaine are especially illustrated by his treatment of the Damascan Virgins,²⁶ and of the Babylonian Burghers whom he has bound hand and foot and cast into the lake.²⁷

Exemplifications of Tamburlaine's pride are legion. He calls himself "the Scourge and Wrath of God,"²⁸ and says he will burn city after city,

. . . til by vision, or by speach I heare
Immortall *Love* say, Cease my *Tamburlaine*, . . .²⁹

¹⁹ Part II, ll. 3856-3861.

²⁰ Part II, ll. 4459-4461.

²¹ Part I, ll. 338-340.

²² Part I, ll. 909-911.

²³ Part II, l. 3718.

²⁴ Part I, l. 852.

²⁵ Part II, l. 2497.

²⁶ Part I, l. 1901 ff.

²⁷ Part II, ll. 4272-4273.

²⁸ Part I, l. 1142.

²⁹ Part II, ll. 3873-3875.

During his rise in the first part of the play, he feels he is above all law, saying

I hold the Fates bound fast in yron chaines,
And with my hand turne Fortunes wheel about, . . .³⁰

When he has ravished one of the conquered towns, he erects a pillar and has the following inscription placed on it:

*This towne being burnt by Tamburlaine the great,
Forbids the world to build it vp againe.*³¹

There has been no attempt made to show that Marlowe had any particular book in his hand when he conceived the character which we have before us; that was unnecessary. The type of the choleric man was well known to all classes of people, and this is the type which Marlowe chose for his first powerful drama. Tamburlaine is an admirable portrait of a man in his own humour, and Marlowe has done full justice to the physiological and psychological authorities in his depiction of him.³²

CARROLL CAMDEN, JR.

University of Iowa.

SHAKESPEARE'S USE OF GOLDING IN *VENUS* AND *ADONIS*

Of Shakespeare's later use of Golding's translation of Ovid's *Metamorphoses* there can be no doubt,¹ but there is sharp divergence of opinion concerning his indebtedness in *Venus and Adonis*.² The most systematic attempt to settle the question is that of Max Dürnhöfer in his *Shakespeares "Venus and Adonis" im Verhältnis zu Ovids Metamorphosen und Constables Schäfergesang*, cited as recently as in M. Feuillerat's (Yale) edition of the *Poems*. In

³⁰ Part I, ll. 369-372.

³¹ Part II, ll. 3207-3208.

³² The case of Hamlet is in an entirely different category from that of Tamburlaine. Hamlet is not a character which may be so summarily disposed of as to put him in a pigeon-hole labeled "melancholic." In *Tamburlaine*, however, the Elizabethan drama was still in an embryonic stage.

¹ See H. R. D. Anders, *Shakespeare's Books*, pp. 22 ff.

² George Wyndham, for instance ("Poems of Shakespeare," *Essays in Romantic Literature*, pp. 316, 317), is positive against Golding.

support of his theory that Shakespeare used the Latin original rather than the translation, Dürnhöfer gives five citations, none of which seems to me at all valid. His apparently strongest piece of evidence is based on a textual blunder. Since this mistake is doubtless responsible for the adoption of his views by other scholars, it seems worth while to offer a correction.

In *Met.*, x, 538, Ovid's Venus includes *lepores* among the animals she hunts with Adonis. This hint was picked up by Shakespeare and expanded into the vivid hare hunt which in *V. and A.* is the chief feature of the goddess's warning against the boar. Dürnhöfer gives Golding's translation as *harts*, and concludes that the absence of *hares* in Golding proves that Shakespeare made direct use of the Latin. Dürnhöfer states that he is quoting from the edition of 1593. I have examined the British Museum copy of that edition, as well as copies of eds. 1567 (the first ed., p. 131, *verso*) and 1603 (p. 127, *verso*). All read *Hares*, not *harts*. The following line of Dürnhöfer's quotation (p. 37) contains a more obvious error: "she cheerd the hounds with hallowing like a hunt, Pursuing game of hurtlesse sort, as harts made low before, Or stags with loftie *hands* or bucks." *Harts* for *hares* is an easy misprint, but stags with *hands* ought to have made the critic suspect his text (or his transcription) at once. All the copies I have seen read "heades."

Dürnhöfer's other citations are no more convincing. Three reduce themselves to questions of the translation of single words.

Ovid	facies	aduncis	inguine
Golding	countnance	hooked	codds
Shakespeare	face	crooked	groine

If we admit the influence of metrical and rhyming exigencies, there is no evidence for either side of the controversy here.

There remains the description of the boar. Dürnhöfer cites it against Golding, while Anders rightly takes the contrary view.

Met., viii, 284-286:

Sanguine & igne micant oculi, riget horrida cervix:
(Et setae densis similes hastilibus horrent)
Stantque velut vallum, velut alta hastilia setae.

Golding, ed. 1567, p. 100, *verso*:

His eies did glister blud and fire: right dreadfull was to see
His browned necke, right dredful was his *haire* which grew as *thicke*

With pricking *points* as one of them could well by other sticke.
And like a front of *armed Pikes* set close in *battell* ray
The sturdie *bristles* on his *back* stoode staring vp alway.

V. and A., ll. 619-621, 625-627:

On his bow-backe he hath a *battell* set,
Of *bristly pikes*, that euer threat his foes,
His eyes, like glow-wormes shine, when he doth fret. . . .
His brawnie sides, with *hairie bristles* armed,
Are better prooffe than thy speares *point* can enter,
His short *thick necke* cannot be easily harmed.

There are too many verbal identities between Shakespeare and Golding to make it possible to accept Dürnhöfer's theory of the relation between the two poems. If not actually on his desk, Golding's translation must have been definitely in Shakespeare's mind when he composed his description of the boar. I am bound, however, to add that a reasonably careful search of both the Latin and the translation has found only relatively scanty sources for Shakespeare's imagery, which seems to be largely original and non-literary in this poem.

HAZELTON SPENCER.

THE TAINE CENTENNIAL: COMMENT AND BIBLIOGRAPHY

Taine, as critic and as phrase-maker, continues to score. The Centennial celebrants, or detractors, have not forgotten the energetic statement that vice and virtue are products like vitriol and sugar, nor do they fail to quote the picturesquely pessimistic remark that man is a descendant only slightly modified of some gorilla fierce and lascivious (a blasphemy, says one, not only against universal suffrage but against Rousseau), nor do they tire of the *race, milieu, moment* formula. No doubt it was the disastrous success of his generalizations that made the critic express a wish that he had written for the understanding few in Latin. Yet to judge by the appreciation of certain of his doctrines, on the occasion of the Centennial, by writers whose classical training one may suppose to have been adequate, Latinity is not a guarantee of discrimination. The critic, it is clear, may still be quoted out of context in a manner at once authentic and misleading. It is also clear that the doc-

trines themselves continue to provoke, on the part of the ablest, lively and pertinent comment.

The Centennial was celebrated officially, in the presence of the President of the Republic, at the Sorbonne,¹ where the most notable addresses were given by Paul Hazard of the Collège de France and by Edouard Herriot, then Minister of Public Instruction, and where the only notable absence was that of a speaker for the French Academy. A second celebration took place at the birthplace of Taine, Vouziers, where the principal address was indeed delivered by an Academician, the nephew of the critic, M. Chevrillon. The *Journal des Débats*, with which the writer was so long associated, offered the tribute of a special issue. *Le Figaro* published an extensive supplement. Periodical criticism has been abundant.²

Whoever examines this material will realize anew the vitality of Taine's doctrine of determinism. Many of the estimates seem completely the product of the circumstances of the writers. Furthermore, a faith in the importance of *milieu* is at the basis of all the new attempts to interpret the critic by accumulating more *petits faits significatifs* about the person. And finally it is manifest again that one of the chief weaknesses of Taine may easily be put in terms of his own doctrine; he failed when he did not himself respect the importance of *milieu*.

Paul Bourget's new articles on Taine are a confirmation of his own state of mind. For him the critic remains an illustration of "cette grande loi de l'Étape"; for him *les Origines* represent the sentiments of all good Frenchmen in 1928; for him psychology is no more to be combined with physiology than physiology with chemistry. His attitude at this last point is analogous to that of Brunetière and the classicists; he is still for *la séparation des genres*; far be it from him to put man into nature. He finds Taine struck with admiration before the miracle of the Church, and he suggests with a gentle and quite unconscious tilting of the

¹ Under the auspices of the *Société des Amis de l'École Normale*.

² There have also appeared in France during the Centennial year three books on the critic (cf. Bibliography). The present writer reviews Giraud, *Taine, Etudes et Documents*, in *MLN*, April, 1929. Gibaudun offers a convenient enumeration of the *Idées Sociales de Taine*. Rosca's thesis on the influence of Hegel on Taine, published entirely without reference to the Centennial, is an illuminating study of the metaphysics of the two writers.

evidence that in the letter written to him about *le Disciple* Taine almost turned to orthodoxy.³

In the *Revue des Deux Mondes* M. Saint-René Taillandier makes use of the critic to drive home a remark about church and state. M. Ballaguy in the *Revue Universelle* begins by asserting that Taine, as one of the glories of French scholarship and letters, may be attached to no group, but he devotes his article in part to an encomium of two churchmen whose connection with the author of *Graindorge* is that they were of the same class at the Ecole Normale, and in part to an attack upon the Revolutionary Spirit. Victor Giraud, in the *Correspondant*, is persuaded like Bourget that Taine advanced almost to the threshold of the temple. If one prefers to take *temple* in a strictly Protestant sense it is only necessary to read, in a periodical of different color, *la Vie Nouvelle*, of Taine's great sympathy for the Reformation and of the significance of his having entrusted the religious education of his children to a *pasteur*.⁴

In the *Revue de Paris* in an article by Thibaudet (which incidentally is one of the best of those on the Centennial) we leave theology for philosophy and are informed that Taine's weakness as a thinker is that he failed to realize the significance of intuition. In short, Taine is not of the school of Bergson. Similarly in *Candida* M. Lecomte's appraisal of the critic is affected by his conviction that in the last few years the real truth has been rediscovered; with Boutroux and Bergson modern philosophy has placed the spiritual life exactly where it belongs. A Schopenhauer specialist (Baillot) finds the works of Taine saturated with a philosophy with which, analysis of the records shows, the critic could not have had a long and intimate acquaintance. A journalist (Edouard Conte) quotes Renan on intellectual hospitality in order to add that Taine recognizes only one truth, his own, and in order to insist that the author of *les Origines* is in fact a charlatan; there is no such thing as an impartial man, says this writer at the beginning of his article, and proves his point.

³ M. Bourget continues to misquote Shakespeare; he refers to the admonition from Polonius to Laertes in this wise: "le mot profond de Shakespeare: *The first of all, with yourself be true.*" (*Rddm.*, 15 mars 1928, p. 256.)

⁴ Taine really represents the Huguenot tradition says Faber in *la Vie Nouvelle*, 4 mai 1928.

It is conceivable that Taine, who would have enjoyed studying the setting of all these partialities, would have read with some distress, in the *Revue de France*, an article which is meant to represent *les jeunes*. The author, M. Isay, generalizing indeed in the best Taine tradition, sees involved in the Centennial two different conceptions of the universe. Taine is related to two great tendencies of French thought. Particularly since the end of the eighteenth century there have been two main currents, one of them relativistic, positivistic, naturalistic, the other inclined towards metaphysical and religious dogmatism. For forty years Taine, inheriting the first of these traditions, seemed to be devoting himself to the noble endeavor to put man into nature. But he somehow failed; he lacked psychological finesse; his conception of the inner life is superficial (since Bergson is right). Isay's thesis amounts to this: Taine asked the right questions but did not have quite the wisdom nor quite the courage to give the right answers, he has not been altogether true to the intellectual trust, he is *le clerc qui a trahi*.⁵ Not only Isay's generalizations are reminiscent of Taine, but also his conviction of being correct, which last is piquant since, concluding with a parallel of Taine and Renan, he pays tribute to the less convinced and far less downright of the great contemporaries:

Si l'on songe au rôle que Rome a joué dans l'histoire de la civilisation, si l'on se dit que les Romains n'ont guère été que les commis voyageurs de l'hellénisme et du christianisme, on comprend mieux la faiblesse foncière de Taine: entre son œuvre et celle de Renan il y a quelque chose de la distance qui sépare Racine ou Tite-Live de Platon, Moïse ou Jésus.

The Centennial shows how *milieu* affects commentators and it also shows, as has been suggested, how the continuing demand for immediate and revealing circumstances (Taine's *petits faits significatifs*) makes one still seek details about Taine, the person. Yet the fresh material is not copious. Picturesque and significant facts are provided by M. Saint-René Taillandier and by M. Chevrillon, members of the family; there is an intimate article concerning Taine's boyhood (Deschamps); there are a few new letters; several important juvenile papers are now first published.⁶ But

⁵ An allusion to the recent book by Julien Benda, *la Trahison des Clercs* (1927), the Treason of the Intellectuals.

⁶ Chiefly by Giraud in *Etudes et Documents*.

Taine the man continues to be elusive, and voices are raised to regret (it seems not possible to know on what authority) that important letters are still kept from the public.

At this point M. Bourget, faithful to the expressed desires of Taine himself and of his family, but less faithful perhaps to the Taine doctrine of criticism, argues that one should not insist. We have already, says he, the information Taine wants us to have (in the *Vie et Correspondance*); we must not be indiscreet; we must not subject the reticent gentleman to that Anglo-Saxon horror, "une interview, si brutale et si peu conforme à la vieille courtoisie française." M. Bourget surprises us by proceeding to state that according to Taine the real nature of a writer is revealed in his books and the testimony of the printed page is enough. He has forgotten how explicitly the critic insisted that to study the document in insolation is to slip into "une illusion de bibliothèque," and how definitely Taine wished the man back of the document to become "distinct et complet comme celui que tout à l'heure nous avons quitté dans la rue."⁷ M. Bourget and the family of Taine are unwilling that we should have a sidewalk acquaintance with the critic, and with this attitude which so clearly represents Taine's own wishes we can in a sense have no quarrel. But it is none the less true that the critic did not consider the *témoignage des livres*, in the case of others, enough. If he will not apply to himself his own doctrine we can only be interested in the refusal as an evidence of the man. With all respect for Taine's shyness we return to Isay's idea that the writer stood at the parting of the ways and refused to take an entirely definite course. It may be that his own reputation will suffer from this inconsistency and this reticence. Such is the suggestion to M. Thibaudet; since the biographical details have in so many cases been refused, the man loses reality.

M. Thibaudet may be right in a deeper sense. If Taine leaves us a little cold it is perhaps not only that we have been denied opportunity to come into direct contact with the vitality of the man, but that we suspect that he in turn sometimes lacked direct contact

⁷ *Introduction à l'Histoire de la Littérature Anglaise*, p. v. Much more correct than M. Bourget is M. Lévy-Bruhl, who remarks at the Sorbonne celebration that Taine "veut qu'on se représente l'homme avec sa physiologie, sa taille, la couleur de ses yeux et de ses cheveux, ses vêtements, ses gestes accoutumés, ses singularités physiques et morales, ses croyances, en un mot tout ce qui constitue sa personne visible et invisible."

with the vitality of the civilization he wished to appraise. He once objected that Sixte, in Bourget's *Disciple*, is no true scientist since he never became specific, did not handle materials in a laboratory, did not experience the reality of social relations, remained a recluse. "Il a suivi des cours, et il a lu des livres, rien de plus."⁸ It is startling to find that elsewhere Taine himself, disgusted with human relations, cries out: "J'ai besoin d'être avec mes livres qui ne mentent pas."⁹ The game of quoting authors against themselves may easily become puerile. But we have too much evidence that Taine is sure his books do not lie, that he fancied he could find not only peace but the truth in isolation. The Centennial articles emphasize what Taine himself spoke of as his tendency to *faire l'ours*. We are reminded that at the Ecole Normale he put cotton into his ears and a green shade over his eyes to separate himself from the outside world, we are told again that he scorned human evidence, that he was a pure intellectual. In *Graindorge* "il a retracé de bonne foi le tableau d'un monde qui était dans son propre esprit . . . un monde un peu ingénu, tel que pouvait l'inventer un démiurge à l'âme pure."¹⁰ Herriot echoes this sentiment in his speech at the Sorbonne: "il a manqué à cette magnifique intelligence, à cet homme de cabinet, l'épreuve de l'action . . . M. Taine ne fut même pas Ministre de l'Instruction Publique." Taine remarked to Saint-René Taillandier in a discussion of universal suffrage:

Vous me dites qu'on ne peut pas y toucher sous peine de jeter le pays en des convulsions. Peut-être avez-vous raison; mais c'est votre affaire et non la mienne.

In a letter recently published he wrote:

Je suis un reclus, une espèce de castor intellectuel de l'île Saint-Louis, habitué et contraint à la vie solitaire et sédentaire.¹¹

Was he sufficiently aware in fact of all the vital circumstances which to him in theory were of prime importance? It remains a tribute if Taine's limitations are so evident to the present generation because it is persuaded of the excellence of his own doctrine.

⁸ *Vie et Correspondance*, iv, 290.

⁹ *Id.*, iv, 66.

¹⁰ M. Bidou in *Débats*, 21 avril 1928.

¹¹ Cf. *le Figaro*, 21 avril 1928, *Quelques Lettres Retrouvées*. This particular letter has as a matter of fact already been published by Loliée in *La Païva*, Paris, 1920.

What is the final estimate in 1928? A thousand reservations as to his ideas, says Lasserre, who at the same time insists, as do many others, upon the "royal honesty" of the man. The *RLC*. suggests that his principles of literary criticism are out of date. M. Thibaudet would agree,¹² but he considers certain of his books likely to keep their place of honor: *les Essais de Critique*, *les Carnets de Voyage*, *la Correspondance*, *Graindorge*, *les Origines*. Paul Souday reads *l'Ancien Régime* with rapture; M. Gaxotte considers it the weakest volume. And so the balance swings. There is an interest of actuality in the testimony of André Maurois as to the continued authenticity of Taine's observations about England.

In so far as one may speak of a consensus of opinion, it is this (in the sober language of M. Lévy-Bruhl: "Son œuvre a pu être dépassée; mais l'impulsion qu'il a donnée se fait encore sentir, la voie qu'il a indiquée était la bonne."¹³ And as to the repercussions of the Taine doctrine, M. Lombard remarks in one of the most unbiased and keen of the Centennial articles:

Son influence est partout. Nous la retrouvons . . . dans nos méthodes de travail, dans nos idées générales, mais aussi dans nos imaginations; elle est dans la façon dont s'ordonne pour nous l'ensemble des faits humains, dans la vision colorée et mouvante où nous invoquons la série indéfinie des siècles et les aspects changeants de notre terre.¹⁴

TAINÉ BIBLIOGRAPHY ¹⁵

- Baillot, A., *Taine et Schopenhauer*, *Mercure de France*, 1 avril.
 Ballaguy, P., *Taine et Son Centenaire*, *Revue Universelle*, 1 juin.
 Bertheval, W., *La Sensibilité de Taine*, *Grande Revue*, juin.
 Berton, C., *Taine et le Théâtre*, *Nouvelles Littéraires*, 28 juillet.
 Bourget, P., *Le Centenaire de Taine*, *Revue des Deux Mondes*, 15 mars.
 ———, *Souvenirs sur M. Taine*, *Annales*, 1 avril.
 ———, et al., *Le Centenaire de Taine*, *Figaro*, Sup. lit., 21 avril.¹⁶

¹² Cf. *Revue de Paris*, 15 avril 1928, p. 763.

¹³ *Le Temps*, 25 mai 1928.

¹⁴ Even in the United States the *impulsion donnée* may be noted today. Wittingly or not, Mr. Lewis Mumford and the Beards and even Mr. Mencken write of American civilization in accordance with the Taine principles. In the *Saturday Review* (Sept. 18, 1926) Mr. Canby writes with enthusiasm of a doctrine of criticism which he credits to Spengler, although it may well be either pure Taine or Taine inspired by Hegel.

¹⁵ All of the works mentioned appeared in 1928. Unimportant newspaper articles have been omitted.

¹⁶ Articles by Bourget, Lods, "Lancelot," Giraud, Marsan, Patin, Vaudoyer, Gaxotte, Dupouy, Levailant, Gibaudun, Monda.

- Chevrillon, A., *Les Principes Critiques de Taine*, Revue des Deux Mondes, 15 juin, 1 juillet.
- Conte, E., *L'Homme à Thèse*, Dépêche de Toulouse, 6 avril.
- Descaves, L., *Une Statue pour Taine? . . . Non: un Buste*, Journal, 21 avril.
- Deschamps, G., *Un Centenaire. Hippolyte Taine Ecolier*, Temps, 20 mai.
- Faber, *Taine ou l'Anti-Rousseau*, Vie Nouvelle, 4 mai.
- François-Poncet, et al., *Le Centenaire de Taine à la Sorbonne*, Temps, 25 mai.¹⁷
- Gayot, A. (ed.), *La Copie d'Entrée à l'Ecole Normale Supérieure d'Hippolyte Taine*, Temps, 24 mai.¹⁸
- Gibaudun, R., *Les Idées Sociales de Taine*, Paris, Editions Argo.
- Giraud, V., *Hippolyte Taine. Etudes et Documents*, Paris, Vrin.
- , *L'Evolution Religieuse de Taine, à propos de Son Centenaire*, Correspondant, 10 avril.
- Hermant, A., *Le Bois Sacré*, Figaro, 7 sept.
- Hollard, H., *Taine et le Christianisme*, Le Lien (Lyon), mai.
- , *Taine et le Protestantisme*, Le Lien (Lyon), juin.
- , *Taine et le Christianisme, L'Opinion de Taine sur l'Education Protestante, d'après Son Testament*, Christianisme Social, juin.¹⁹ . . .
- Isay, R., *Hippolyte Taine: le Bilan d'une Grande Pensée*, Revue de France, 15 avril.
- Lasserre, P., *Taine Historien et Critique*, Nouvelles Littéraires, 28 avril.
- Lecomte, G., *Taine et Notre Temps*, Candide, 19 avril.
- Lombard, A., *Le Centenaire de Taine*, Nouvelle Semaine Artistique et Littéraire (Neuchâtel, Suisse), 7 avril.
- Mathieux, P., *Le Centenaire d'un Grand Ecrivain. La Jeunesse de Taine. Souvenirs de l'Ecole Normale*, Liberté, 24 octobre.
- Mauvais, A., *Taine et l'Angleterre*, Nouvelles Littéraires, 2 juin.
- P., A., *L'Evolution Religieuse de Taine*, Vie Nouvelle, 27 avril, 11 et 18 mai.
- Quirielle, P. de, et al., *Le Centenaire de Taine*, Journal des Débats, 21 avril.²⁰
- Raynaud, E., et Vaillant, J. P. (eds.), *Le Centenaire de Taine*, Cahiers Ardennais, Société des Ecrivains Ardennais, Charleville.²¹

¹⁷ The full text of all the speeches (François-Poncet, Bouglé, Lévy-Bruhl, Hazard, Herriot).

¹⁸ Also published by Giraud in *Etudes et Documents*.

¹⁹ A republication with slight revisions of the two articles which appeared in *Le Lien*.

²⁰ Articles by de Quirielle, Bellessort, Giraud, Bidou, Aynard, Rocheblave, Narsy and an unedited letter from Taine to Neftzer. Published also in the form of a pamphlet by *Débats*.

²¹ A page inédite by Taine, a Preface by Chevrillon, poem by Raynaud, articles on *Taine et son pays* by Dacremont, Gobron, Hubert, Vaillant, *le Tombeau de Taine* by Druart, and some thirty concise estimates of the critic (*l'Hommage de la France, de l'étranger, des Ardennes*).

Rosca, D. D., *Taine et Hegel* (thèse), Paris, Gamber.

Saint-René Taillandier, G., *Auprès de M. Taine*, *Revue des Deux Mondes*, 15 avril, 1 mai.

Sée, H., *Taine, Historien de la Littérature et de l'Art*, *Grande Revue*, juin.

Strowski, F., *Hippolyte Taine et Moloch*, *Figaro*, 29 déc.

Souday, P., *Taine Historien*, 24 et 31 mai.

Taine, H., *La Forêt* (page inédite), *La Grive* (*Revue Ardennaise de Littérature et d'Art*), oct.

Thibaudet, A., *Le Centenaire de Taine*, *Revue de Paris*, 15 avril.

———, *M. Taine à Genève*, *Nouvelles Littéraires*, 16 juin.

———, *Taine, Bergson et M. Souday*, *Nouvelles Littéraires*, 28 juillet.

Van Tieghem, P., *Taine Critique Littéraire*, *Flambeau* (Bruxelles), déc.²²

Brown University.

HORATIO SMITH.

THE DATE OF COMPOSITION OF *CANDIDE*, AND VOLTAIRE'S CORRECTIONS

Preserved in the Voltaire collection in the public library at Leningrad is a MS. entitled:

Notes et remarques de Wagnière avec les corrections et additions faites par M. de Voltaire, pour être mises dans ses oeuvres, et qui ne se trouvent dans aucune des collections, en attendant la suite. *N.B.* On s'est servi de l'édition de Kehl par Beaumarchais, et d'un exemplaire qui a échappé au feu.¹

Many of Wagnière's notes and remarks contain valuable bibliographical information, while many of Voltaire's corrections have not yet found their place in his printed works. Wagnière wrote these notes at the instigation of Catherine II in copies of the Kehl edition which were passed on to him immediately upon publication by Baron Grimm.² The latter explained to him that the expense and trouble of sending the annotated volumes to Catherine

²² M. Van Tieghem has indicated this article to me as in press, but not yet published (January, 1929). Notes on the Centennial have appeared in *Mercur de France*, 15 mai; *Chroniques des Lettres françaises*, mai-juin; *RHL*, avril-juin, juillet-sept.; *RLC*, juillet-sept.

¹ Bibliothèque de Voltaire, Armoire 4, no. 247. This MS. appears to have escaped the notice of F. Caussy in his *Inventaire des manuscrits de la bibliothèque de Voltaire* (Paris, 1913).

² See Paul Bonnefon, "Une correspondance inédite de Grimm avec Wagnière," *RHL*, III (1896), 528, 529.

would be too great; whereupon Wagnière set down the notes and corrections with volume, page, and line references in the MS. described above, and sent them through Grimm to his benefactress.³

The notes for "Tome 42. Romans."⁴ contain the following information concerning *Candide*:

Page 223. *Candide fut imprimé en 1759, composé en 1758. La première copie que j'en fis fut en juillet 1758, à Schweitzingen pour S. A. E. Mgr. l'Electeur Palatin.*

Page 252, ligne 7. *du Pape urbain 10* (note de l'auteur même): Voiez l'extrême discrétion de l'auteur! Il n'y eut, jusqu'à présent, aucun Pape nommé urbain dix. Il craint de donner une batarde à un pape connu. O la circonspection! ô la délicatesse de conscience!

Page 327, ligne 23. *ce simple particulier qui est en état de donner cent fois autant que chacun de nous, et qui le donne?* Corrigez ainsi: cet homme qui est en état de donner cent fois autant que chacun de nous, et qui le donne?—Etes-vous roi aussi, monsieur?—Non, messieurs, et n'en ai nulle envie.

Page 328, ligne 24. *C'est une bagatelle qui ne mérite pas notre attention.* Corrigez: C'est une chose qui ne mérite pas notre attention. Qu'importe avec qui l'on soupe pourvu qu'on fasse bonne chère?

Professor Morize, in his critical edition of *Candide*, weighing carefully the evidence from anecdote and correspondence, set the date of composition between the month of July and the first days of December, 1758, while leaning toward the earlier date.⁵ This date Wagnière's note here definitely establishes. Formey appears therefore to have been right in stating that Voltaire, at Schweitzingen, "mit tout son art à se rendre agréable à l'électeur, et, entre autres choses, il commença la composition de *Candide*, dont il lisait les chapitres à ce prince à mesure qu'ils étaient faits," but entirely wrong in adding that Voltaire left the court unceremoniously before the completion of the work.⁶ It would seem again

³ *Ibid.*, III, 530.

⁴ The volume numbering of the first issue was incorrect; read "Tome 44." See Bengesco, *Voltaire: Bibliographie de ses oeuvres* (Paris, 1882-1890), IV, 130, n. 2.

⁵ A. Morize, *Candide* (Paris, 1913), pp. viii-x. Professor Morize is mistaken, however, in inferring that Desnoiresterres did not believe the work to have been begun at Schweitzingen. The latter writes: "Quant à *Candide*, nous ne nous opposons point à ce qu'il ait été commencé à Schweitzingen" (*Voltaire aux Délices*, p. 293).

⁶ Formey, *Souvenirs d'un citoyen* (Berlin, 1789), II, 230-1; cited by Morize (*loc. cit.*) and at length by Desnoiresterres (*op. cit.*, pp. 291-2).

that we must abandon the anecdote which relates that *Candide* was composed in three days spent by Voltaire in absolute seclusion and that the intruding Mme Denis received the manuscript in the face with the words: "Tenez, curieuse, voilà pour vous." For Voltaire, when he went to pay court to Prince Charles Theodore, left his nieces behind him to amuse themselves "aux Délices."⁷ It is enough for those who have pointed out the easy, spontaneous, unlabored composition of *Candide* that Voltaire wrote it away from his books and during a brief visit of about two weeks at Schwetzingen.

The note on Pope Urban X came to Beuchot through Decroix, literary director of the Kehl edition, and has since been included in Voltaire's collected works. The two corrections are also found very generally in editions that have followed Beuchot's text, from the Armand-Aubrée edition, begun in 1829, to the Moland edition,⁸ and must have come through the same channel. Since they did not appear in Kehl or in any of the preceding editions, Professor Morize naturally did not consider them in the preparation of his critical text. They are distinct improvements on the original text, however, and we have Wagnière's word that they were made by Voltaire himself.⁹

NORMAN L. TORREY.

Yale University.

L'IMAGE DU NAVIRE CHEZ BAUDELAIRE

Tout lecteur des *Fleurs du Mal* et des *Poèmes en Prose* a dû être frappé par le retour obstiné d'une image qui semble avoir hanté l'esprit du poète: l'image d'un navire qui dans le port faible-

⁷ Desnoiresterres, *op. cit.*, p. 290.

⁸ 1829 edition, xxxvi, 189(a), 251, 252; Moland edition, xxi, 157(1), 208, 209.

⁹ Wagnière was disappointed that his collaboration on the Kehl edition was disdained. He was in touch, however, with Decroix. (Paul Bonnefon, *op. cit.*, III, 523, 531). The information he gave to Decroix was incomplete, as corrections in *Mioromégas* and other works were not thus passed on. Beuchot states that he was able to track down the leads given him by Decroix, with one exception (Bengesco, *op. cit.*, IV, 180). It seems probable that the one exception was this manuscript by Wagnière.

ment se balance, ou qui s'éloigne et glisse lentement, fuyante vision de voiles et de mâts, accompagnée par le chant des matelots.¹ Nous voudrions ici, en rassemblant certains textes, jeter quelque lumière sur ce thème qui a inspiré à Baudelaire plusieurs de ses plus beaux vers.

La source première de cette image a pu être le spectacle d'un navire aperçu au cours du célèbre voyage de jeunesse de Baudelaire, ou plus probablement encore, la contemplation d'un tableau français du xvii^e ou du xviii^e siècle, d'un Cl. Lorrain ou d'un Watteau, où l'on voit ces vaisseaux à la voilure compliquée attendant au port l'heure de l'embarquement. Mais l'image, en séjournant dans l'esprit du poète, et comme caressée amoureusement par ses rêves, s'est très vite éloignée de toute réalité, et est devenue pour Baudelaire le symbole de tout ce qui lui était cher.

Nous trouvons d'abord cette vision, le plus souvent à peine suggérée, dans plusieurs des pièces inspirées par Jeanne Duval. La longue chevelure crépue de sa maîtresse apparaît à Baudelaire comme un vaste océan, dont le parfum suscite en lui sa vision favorite :

Tu contiens, mer d'ébène, un éblouissant rêve
De voiles, de rameurs, de flammes et de mâts.²

Puis c'est la démarche de la négresse, et bientôt même la démarche de la femme en général, que va symboliser pour lui ce navire de ses rêves. A plusieurs reprises,³ le poète a trouvé les vers les plus grandioses pour évoquer cette allure rythmée et balancée de la femme, et surtout dans la strophe célèbre qui est le joyau du *Beau Navire* :

Quand tu vas balayant l'air de ta jupe large,
Tu fais l'effet d'un beau vaisseau qui prend le large,
Chargée de toile, et va roulant
Suivant un rythme doux, et paresseux, et lent.

On peut saisir ici la mystérieuse analogie que Baudelaire a perçue entre la femme qui s'avance et le navire qui glisse sur les eaux.

¹ Par exemple dans *Parfum Exotique* et *La Chevelure*. (*Les Fleurs du Mal*, éd. Conard, xxii et xxiii) et *Un Hémisphère dans une Chevelure* (*Poèmes en Prose*, xvii).

² *La Chevelure* (*Fleurs du Mal*, xxiii).

³ Par exemple dans *Un Serpent qui Danse*, strophe 7 (*Fleurs de Mal*, xxviii).

Le balancement dandiné de la femme qui passe, droite et fière, semblant mépriser tout ce qui l'entoure, lui rappelait la fuite de ces grands vaisseaux surmontés de mâts et de vergues. Les voiles du navire, le poète les retrouve même dans les jupes longues et majestueuses que ses contemporaines soulevaient en marchant, accentuant ainsi le rythme de leur allure.⁴ Enfin, dans le glissement rythmé et doux du navire comme de la femme, Baudelaire goûtait cette harmonie qui gouverne tout un vaste ensemble, un mouvement savant, sûr et maître de lui, qu'il aimait à retrouver dans tout ce qui le charmait, et dans lequel nous voudrions voir le symbole même de l'art baudelairien.

Un aussi lucide analyste que Baudelaire n'était d'ailleurs pas homme à rêver à cette image sans s'efforcer de lui trouver un sens profond. Il a livré le résultat de ses réflexions ça et là dans les *Poèmes en Prose*,⁵ et surtout dans un très curieux fragment des *Fusées*, où l'on croirait lire un géomètre résolvant un problème :⁶

Je crois que le charme infini et mystérieux qui gît dans la contemplation d'un navire, et surtout d'un navire en mouvement, tient, dans le premier cas à la régularité et à la symétrie, qui sont un des besoins primordiaux de l'esprit humain, au même degré que la complication et l'harmonie; et dans le second cas, à la multiplication successive et à la génération de toutes les courbes et figures imaginaires opérées dans l'espace par les éléments réels de l'objet. . . .

"Ce navire, c'est la poésie de Baudelaire," a déjà dit G. de Reynold;⁷ et en effet cette image a sans cesse hanté l'imagination de Baudelaire, parce qu'il y a trouvé, par une série d'analogies intuitivement perçues, puis analysées par sa perçante réflexion, le symbole de la femme selon ses rêves, et son idéal artistique. Baudelaire a souvent insisté sur l'importance de la régularité et de la symétrie dans l'oeuvre d'art, et voilà d'abord ce qui le frappe dans un navire où tout est calculé en vue d'un mystérieux équilibre. Mais cette régularité et cette symétrie sont obtenues malgré, ou par, la complication infinie des diverses parties, en particulier

⁴ *A une Passante*. (*Fleurs du Mal*, ciii).

Une femme passa, d'une main fastueuse

Soulevant, balançant le feston et l'ourlet.

⁵ *Un Hémisphère dans une Chevelure*, xvii, et *Le Port*, xli.

⁶ *Oeuvres Posthumes*, éd. E. Crepet, Quartin, 1887, p. 86.

⁷ G. de Reynold, *Ch. Baudelaire*. (Crès, 1920), p. 352.

de la mâture et de la voilure; les lignes même de ces mâts et de ces voiles évoquent les courbes qu'elles vont décrire dans l'espace; c'est là l'élément de surprise, de condensation suggestive, que Baudelaire a toujours eu soin d'ajouter à celui de régularité et qui devait ensuite, avec les symbolistes, connaître une si brillante fortune. Et, saisissant pour ainsi dire sur le fait le développement de l'image en symbole, nous voyons la marche rythmée et savamment gouvernée de ce navire devenir la courbe même de la poésie baudelairienne; dans la magnifique ouverture du sonnet xxxix, la même vision revient pour évoquer cette fois la gloire de son livre voguant sur l'océan des âges futurs:

Je te donne ces vers afin que si mon nom
 Aborde heureusement aux époques lointaines,
 Et fait rêver un soir les cervelles humaines,
*Vaisseau favorisé par un grand aquilon. . . .*²

HENRI PEYRE.

Yale University.

WHO WROTE THE *EPITAPHE DE CROMWELL*?

A rather striking example of the attribution of a poem to several authors,¹ is furnished by the *Epitaphe de Cromwell*, which because of its republican tendencies, enjoyed a vogue in the eighteenth century, and is frequently found in the commonplace books of that period:

² Il resterait à indiquer la fortune de cette image du navire après Baudelaire. On le retrouvera, pour ne mentionner que les deux successeurs les plus directs de notre poète, chez Mallarmé (*Brise Marine*), non plus voilier, mais steamer, balançant encore sa mâture et retentissant du "chant des matelots"; et il est dans *Eupalinos* de P. Valéry (p. 109-110) une admirable page sur les ports, "ces nobles établissements à demi-naturels," avec "la présence de l'horizon pur, la naissance et l'effacement d'une voile, l'émotion du détachement de la terre, le commencement des périls, le seuil étincelant des contrées inconnues," dont les historiens littéraires de l'avenir n'auront sans doute point de peine à retrouver la source dans notre thème baudelairien.

¹ For other examples, see my article, "Poems erroneously attributed to Chapelain, Corneille, J. B. Rousseau, La Fontaine, etc.," *Neo-Philologus*, November, 1925.

Ci-gît le destructeur d'un pouvoir légitime,
 Jusques au dernier jour favorisé des cieux,
 Dont les vertus méritoient mieux
 Que le trône acquis par le crime.
 Par quel destin faut-il, par quelle loi,
 Qu'à tous ceux qui sont nés pour porter la couronne,
 Ce soit l'usurpateur qui donne
 L'exemple des vertus que doit avoir un Roi?

The date of this epitaph is 1658, the year of Cromwell's death. The epigram was ascribed to Pavillon in the *Porte-feuille d'un homme de goût ou l'esprit de nos meilleurs poètes* (edition of 1770, I, 90), but this is no proof that it is by him, since even the best edition of E. Pavillon (Amsterdam, 1750, 2 vol.), issued by Le Fèvre de Saint-Marc, contains poems by several other authors.² On the other hand, it is found, unsigned, in Voltaire's *Sottisier* and in several eighteenth century manuscripts. It appears unchanged, but with the title of the *Épitaphe du Prince d'Orange* (William III, died 1702), in the *Œuvres* of the Abbé Regnier-Desmarais (1707, p. 82), and with his signature in Sautereau de Marsy's collection, *Le nouveau Siècle de Louis XIV* (edition of 1804, III, 90).

But it is also found among the poems of the Marquis de La Fare, in MS. 15029 F. F. of the Bibliothèque Nationale, and it is explicitly attributed to this friend of de Chaulieu by a manuscript, *Recueil de plusieurs Piesse [sic]*, of about 1734, in my possession (p. 452).

The authorship of this epigram, which appeared under two different titles is, therefore, uncertain, and it is safe to classify it among the imposing number of doubtful ascriptions of seventeenth and eighteenth century poetry.

G. L. VAN ROOSBROECK.

Columbia University.

HEINE AND WIELAND

It is surprising that the literary historian can entirely ignore the possible influence of Wieland on Heine. Max J. Wolff in the last full biography of Heine makes absolutely no reference to the

² See Lachèvre, *Bibliothèque des Recueils Collectifs*, III, 468, and IV, 165.

possibility of any such influence.¹ Possibly the literary historian has been too conscious of Heine's technical excellence to connect him with a predecessor of Wieland's technical deficiencies. Also, it appears likely that the emphasis laid on the connection between Byron and Heine has obscured an equally existent connection between Wieland and Heine. It is the object of this paper to suggest that there are sufficient grounds to warrant an investigation of the whole subject.

If the customary value be placed upon literary parallels, surely it cannot be denied that *Atta Troll*, Kaput III, owes something to *Oberon*? Here are Wieland's opening lines:

Noch einmal sattelt mir den Hippogryphen, ihr Musen
Zum Ritt ins alte, romantische Land!
Wie lieblich um meinen entfesselten Busen
Der holde Wahnsinn spielt! Wer schlang das magische Band
Um meine Stirn? Wer treibt von meinen Augen den Nebel,
Der auf der Vorwelt Wundern liegt?

And this is Heine:

Traum der Sommernacht! Phantastisch
Zwecklos ist mein Lied. Ja, zwecklos
Wie die Liebe, wie das Leben,
Wie der Schöpfer samt der Schöpfung!

Nur der eignen Lust gehorchend,
Galoppierend oder fliegend,
Tummelt sich im Fabelreiche
Mein geliebter Pegasus.

Jede Blindheit weicht! Mein Blick
Dringt bis in die tiefste Steinkluft,
In die Höhle Atta Trolls—
Ich verstehe seine Reden!

Both poets are attracted and re-attracted by tales of magic and by the magic of the old tales, but their use of the magical can be understood only from a sophisticated standpoint. Both present a mingling of the romantic and the sceptic, picturing wonders to their own and their readers' delight, but with their tongues in their cheeks. Can this similarity of attitude and approach to the subject matter be quite fortuitous? Is there not sufficient in it to make one feel that Heine had not merely read and enjoyed Wieland's verse

¹ Max J. Wolff, *Heinrich Heine*, 1922.

romances, but had learnt from them also? Perhaps admirers of Heine have been so engaged in laying stress on his development of suppleness, lightness and pointedness in the German language, that they have overlooked the work done by Wieland at his best exactly in this direction. Perhaps the orthodox view that Wieland had no literary descendants of note makes this oversight more intelligible. Yet among the tales in verse which lead up to *Oberon* there is one, *Das Sommermärchen*, the tone of which must have made a real appeal to Heine. If, again, Heine talks in the *Vorrede* to *Atta Troll* of "die Parodie eines freiligrathschen Gedichtes," Wieland's treatment of the tales of chivalry is certainly not respectful.

The reader finds in *Das Sommermärchen* something characteristic of Heine, the use of foreign words, often in rime, to mark the banter and irony in which both poets delight. The anthologies eschew Wieland. Were it not so, something of what appears to many as a revelation in Heine might achieve a truer perspective. A few examples are adduced.

- l. 288 ff. Er war im Fliehn,
Da kamen grosse Haufen
Von Löwen gegen ihn
Mit offnem Schlund gelaufen.
Der arme Herr
Testiert *mentaliter*.
- l. 488 ff. Doch, übern Themsefluss
Auf einem Draht
Zu traben,
Und das—*pardonnez-moi*,
Um einen Kuss,
Das sollte sich
Der grosse Mithridat,
Ma foi,
Verbeten haben
So gut als ich.
- l. 1033 ff. Dem Ritter rät nach solcher Motion
Sein leerer Magen,
Die Invitation
Nicht auszuschlagen.

Not only *Oberon*, not only *Das Sommermärchen* could give Heine examples of the conscious imitation of medieval naïveté which, too, he could appreciate. This conscious imitation is itself,

and very intelligibly, responsible for some of the charges of offending against good taste, which have been brought against both poets. Both enjoy introducing into their work scraps of information culled from many fields, a characteristic itself suggestive of that mental activity and quickness they cannot be denied. Both lack power to sustain a satiric approach.

One might well doubt if Heine read much of *Aristipp*, not to say of *Agathon*; but it can hardly be mere fancy to find in his writings something of the spirit of *Die Abderiten*.² Certainly Heine writes disparagingly of Wieland, ostensibly putting him in the same category as Iffland and August Lafontaine. "Wieland war der damalige grosse Dichter, mit dem es etwa nur Herr Odendichter Ramler zu Berlin in der Poesie aufnehmen konnte. Abgöttisch wurde Wieland verehrt, mehr als jemals Goethe."³ No student of Heine, however, will believe that this necessarily reveals his true attitude. Much rather one might recall the fact, which other views of him have forced definitely into the background, that Wieland, in common with Heine, liked to consider himself a social and political critic and herald. The mocking tone is largely due to the lack of any ultimate personal conviction. If Wieland has genuine roots in a comfortable hedonism, Heine can lay claim at times to a greater honesty of opinion, for it comes from a greater depth of feeling. Neither on the one side, nor on the other, however, is there anything to prevent the conclusion that both writers are more characterised by wit, than by moral principle, or yet moral indignation. This recognition of an affinity in the spirit can be held to emphasise the call for an examination of the literary relationship.

University College, Dundee.

KENNETH C. HAYENS.

uf gakunpai (Luc. III, 23)

Nach Streitberg¹ überträgt die Wortgruppe *uf gakunpai* (Luc. III, 23) das Griechische ἀρχόμενος "unklarer Weise." Dieses ἀρχόμενος wird aber in der Anmerkung zur Lucas-Stelle nach Bern-

² Cf. the sarcastic reference to "die abderitische Partei in Deutschland," *Vorrede zur Vorrede, Französische Zustände*.

³ *Die Romantische Schule, Erstes Buch*.

¹ *Got. Bibel* (1928), S. 44.

hardt als Passiv von ἀρχω aufgefasst und mit "unter Gehorsam" übersetzt. Der gr. Text ist doch jedem unbefangenen Leser taghell. καὶ αὐτὸς ἦν ὁ Ἰησοῦς ὥστε ἐτῶν τριάκοντα ἀρχόμενος: Und Jesus selber war gleichsam beim Beginn der dreissiger Jahre, oder "Et ipse Jesus erat incipiens quasi annorum triginta," wie es in der Vulgata heisst.

Wenn also *uf gakunþai* etwa den Sinn "beim Beginn," oder "am Anfang" haben soll, so müsste die Form *gakunþs** ein Verbalabstraktum mit dem -ti Suffix sein und sich auf ein Verbum beziehen, welches eine Bedeutung wie "beginnen" oder "anfangen" in sich enthält. Ein passendes Verbum lässt sich aber im Gotischen nicht nachweisen. Phonetisch genaue Entsprechungen des got. *gakunþs** finden sich aber in dem ahd. *kikunt* = *natura*, und in dem ae. *gecynd* = *Natur*, *Art*. Die ältere Bedeutung des lat. *natura* ist wohl "Geburt": das ae. Adjektiv *gecynde* (*Beow.* 2197, 2696) bedeutet "angeboren." Deshalb wäre es möglich, für das got. *gakunþs** die ursprüngliche Bedeutung "Geburt" vorzusetzen. Da aber das Gotische auch schon *gabaurþs* kennt, wird man dem Worte *gakunþs** diese Bedeutung wohl absprechen müssen. Man wird aber das got. *gakunþs** auf die idg. Wurzel *ǵen*: *ǵn* zurückführen und für das got. Abstraktum eine Bedeutung wie "Zustand des Werdens" (gr. γίγνομαι) vorschlagen dürfen. Auf Naturerscheinungen bezogen würde diese Bedeutung leicht in die von "Eintreten" übergehen. Got. *uf* übersetzt das griechische *ἐπὶ*, welches räumlich oft den Sinn *vor*, *an* hat und welches, auf die Zeit übertragen, die Bedeutung *gegen* hat. *uf gakunþai* würde demgemäss also "gegen Eintreten," d. h. "am Anfang" heissen, und das ist doch die Bedeutung, welche die Lucas-Stelle fordert.

Harvard University.

R.-M. S. HEFFNER.

BYCORNE-BYGORNE, HUSBAND OF CHICHEVACHE

In the prefatory remarks to her edition of Lydgate's 'Bycorne and Chichevache,'¹ Miss Hammond says of Bycorne, 'The two names were originally Bigorne and Chi(n)chefache; and their coupling and contrast is a late medieval arrangement. The for-

¹ *English Verse between Chaucer and Surrey* (Duke University Press, 1927), pp. 113-8.

mer word has not yet been explained etymologically, and is rare' . . . 'For Bicorné or Bigorne there is much less to be said. Perhaps the change of *g* to *c*, giving the word the apparent meaning of "two-horned," followed the transmutation of Chichevache into a cow and the connection of the two beasts . . . The true French word *bigorne* meant either an iron-shod staff, or "argot," according to Godefroy; the transference to signify a beast of folk-lore is not yet explained.'

If it be not ungracious to single out an error in so admirable a volume and so welcome an edition of Lydgate's poem, I should like to note, first that the etymological relationship is just the reverse of that given by Miss Hammond, *bigorne* being derived from Latin *bicornis*; and secondly, that the meaning of 'fantastic animal' for *bigorne* is so well attested in modern French dialects that there can be hardly any doubt of its antiquity.

The etymological dictionaries of the Romance languages agree in deriving French *bigorne*, and the related words in other Romance tongues (Ital. *bigornia*, Prov. *bigorno*, Span. *bigornia*) from Latin *bicornis* or a derivative *bicornia*.² The only reason for Miss Hammond's statement that the name Bicorné was originally Bigorne, seems to be the fact that in similar French poems (of the sixteenth century, however) the name is Bigorne. Though for the most part Vulgar Latin intervocal *c* disappears in Old French, the voicing to *g* has many parallels (cf. *dragon* < *dracōnem*, *aigu* < *acutum* and Schwan-Behrens, *Grammatik des Altfranzösischen*, 145 Anm.). *Bicorné*, however, persisted as a learned form beside *bigorne*, and forms with *c* and *g* are found side by side in a great variety of meanings in modern French dialects: 'iron instrument with two teeth,' 'branching top of a tree,' 'a kind of turbot,' 'an insect,' etc., all deriving from the original

² Körting, *Lateinische-Romanisches Wörterbuch*, 3d ed., 1369; Meyer-Lübke, *Romanisches Etymologisches Wörterbuch*, 1084 (cf. Jud in Herrig's *Archiv* 127. 428); Walther von Wartburg, *Französisches Etymologisches Wörterbuch* (Bonn and Leipzig, 1922—), pp. 352-3; Hatzfeld-Darmsteter, s. v. *bigorne*. These authorities assume (because of the retention of the medial guttural) that the Northern French form is borrowed from some other Romance dialect. Since Miss Hammond mentions the curious meaning 'argot' for *bigorne*, it may be worth noting that this is explained in Sainéan, *Les Sources de l'Argot Ancien* (Paris, 1912), ii, 288, and Wartburg, p. 353.

meaning 'two-horned.'³ Even in Latin *bicornis* was applied figuratively to 'a two-pronged instrument for cutting weeds.'⁴

Various dialects of Poitou and Saintonge have *bigorne* or *bigourne* meaning 'fantastic animal,' or 'two-horned loup-garou.' Lalanne cites *bigourne*, 'animal fantastique que l'on suppose se rendre au sabbat,' as common in Vienne, arrondissements of Châtelleraud and Poitiers.⁵ Favre defines *bigourne* as 'Loup-garou, dont la tête porte deux cornes,' and cites a sentence in Poitevin: 'I ai gron pau (j'ai grand peur) do bigourn,' do gali-pot' ai de la chasgalri.'⁶ Finally, Réveillaud, in an article on the *bigornes* or *bigournes*, discusses these two-horned monsters into which sorcerers transform themselves at the time of the new moon: 'courir la bigourne' is to take part in the 'Witches' Sabbath.'⁷

It is plain that the proper name Bygorne of Lydgate's poem derives from this meaning of the common noun ('animal fantastique') prevalent in modern dialects, and presumably current in Old French, despite the lack of early instances of the word in this meaning. Hence *bigorne* and *bicorne* are etymologically identical, and there can be little doubt that a mediaeval writer with a knowledge of Latin might have easily recognized this identity from the various meanings of the words that preserve the idea of something with two horns. Etymology does not, of course, wholly solve the problem. It is still not easy to say whether the comic, bovine Bicorne of Nigel Wireker's *Speculum Stultorum* (mentioned by Miss Hammond) and Lydgate's poem, is the ancestor or descendant of the more terrifying animal that frightens the French peasant. It is possible that the comic aspect of the animal may be the result of the natural attitude of sophisticated writers toward a creature that peasant superstition viewed more seriously. If Bicornes, husband of Chichevache, is the descendant of the monster, he has gone through exactly the same transformation from monster to cow that was suffered by Chichevache herself.

Yale University.

ROBERT J. MENNER.

³ Wartburg, pp. 352-3.

⁴ *Ibid.*, p. 353.

⁵ *Glossaire du Patois Poitevin*, p. 45: in *Mémoires de la Société des Antiquaires de l'Ouest*, 22 (1867).

⁶ *Glossaire du Poitou, de la Saintonge et de l'Aunis* (Niort, 1867), p. 45.

⁷ Réveillaud's article, *Revue de Saintonge et d'Aunis* 22. 33, which I have not seen, is summarized by Urtel, Vollmöller's *Kritischer Jahresbericht* 11. 1. 228-9.

"CAR LE GÉANT EST PRIS . . ." *HERNANI*, 1911.

In the last act of *Hernani* the former bandit exclaims to his bride:

Mon âme

Brûle. Eh! dis au volcan qu'il étouffe sa flamme,
Le volcan fermera ses gouffres entr'ouverts,
Et n'aura sur ses flancs que fleurs et gazons verts.
Car le géant est pris, le Vésuve est esclave!
Et que t'importe à toi son cœur rongé de lave?
Tu veux des fleurs? c'est bien! Il faut que de son mieux
Le volcan tout brûlé s'épanouisse aux yeux!¹

We have here an excellent example of the way Hugo's imagination worked. The words *mon âme brûle* are clearly the point of departure. They suggest an intense internal fire. For one of Hugo's temperament it is then a fairly evident step to the idea of a volcano. And with Hugo, as Mme Du Deffand said of the legend of Saint-Denis, "il n'y a que le premier pas qui coûte"; thereafter, the original object or person gives way entirely to the metaphorical expression. In this case *Hernani* becomes a volcano, which turns out to be Vesuvius, and the volcano is simultaneously personified.

The metaphor is carried through ruthlessly and boldly. One detail, however, stands out as being illogical. The first part of line 1911, "Car le géant est pris . . .", introduces an incongruous element. We can understand the process by which *Hernani* is transformed into Vesuvius; we can perceive how the latter can be commanded to put out its flame and produce blossoms; we do not see how the idea of a giant is logically introduced. There is, to be sure, Enceladus; but he belongs to Etna, not Vesuvius. Of course, it might be maintained that, if the Sicilian volcano enclosed a giant the Neapolitan one probably enclosed a giant too. This would involve a certain anachronism, as Vesuvius was inactive in classical antiquity. Not perhaps an insuperable obstacle in the eyes of the great poet! Happily, another and far better explanation is at hand.

The closing stanzas of *Lui* contain a well-known comparison be-

¹ These last four lines were not included in the original edition of 1830. They are, however, in the manuscript. They were printed in the edition of 1836 and all subsequent editions, including of course the definitive edition published in 1912 by the Imprimerie Nationale (q. v., p. 695).

tween Napoleon and Mount Vesuvius. Napoleon dominates the horizon of history as Vesuvius dominates the horizon surrounding Naples. The passage closes with the line:

Toujours le noir géant qui fume à l'horizon.

Originally Hugo had written one stanza instead of three. First composed in 1827, the poem concluded in the compressed form still indicated by the manuscript, and the last line then read:

Toujours le noir volcan qui fume à l'horizon.²

At that time Hugo had probably not discovered³ the epigraph which he was to insert at the beginning of the poem: "J'étais géant alors, et haut de cent coudées." This appears in the published volume of 1829. We think that this epigraph accounts for the changed reading of the last line. To say *le noir géant* instead of *le noir volcan* was much more forceful and meaningful in view of this introductory quotation. The reconstructed poem was dated December, 1828. The book (*Les Orientales*) appeared a month later.

In the late summer of 1829 Hugo was at work on *Hernani*; he finished it in September of that year. We are convinced that the introduction of the *géant* in l. 1911 of *Hernani* is the result of a reminiscence, conscious or not, of the changes that the poet had made in the concluding stanzas and more particularly the concluding line of *Lui*. Thus do we account for the presence of this incongruous element in an otherwise logical if bold metaphor.

Smith College.

ELLIOTT M. GRANT.

GALDÓS'S APPRENTICESHIP IN THE DRAMA

Critics of Galdós in his own day and later students of his work have attributed his initial reverses and uneven progress in the drama partly to his overpowering novelistic bent and partly to his general dramatic inexperience.¹ How far his qualities as a novelist

² This information is easily accessible. See *Œuvres complètes de Victor Hugo. Poésie I. Odes et ballades. Les Orientales* (Imprimerie Nationale, 1912), p. 778.

³ *Ibid.*, p. 775.

¹ Cf. Hurtado and Palencia, *Historia de la literatura española*, Madrid,

hampered him in the drama is still a debatable point, though the interference has probably been much exaggerated. The tradition regarding his meager training in the drama, however, should in justice be discarded, for it is in direct conflict with numerous facts that have thus far not been properly stressed.

It is well known that Galdós's first attempts at winning literary recognition soon after his arrival in Madrid were made through the drama. As he observed to his authorized biographers, the theater was then "una de mis grandes ilusiones."² One play, *La expulsión de los moriscos*, called by Cotarelo "la primera obra dramática de Pérez Galdós," was seriously considered by Manuel Catalina, the director of the Teatro Español, but was never produced.³ Another, *El hombre fuerte*, written also during Galdós's early residence in Madrid, was practically unknown until published in part in *Nuestro Tiempo* for 1902 by Eduardo Lustonó under the caption "el primer drama de Galdós." A third, *Quien mal hace, bien no espere*, to which I have referred elsewhere,⁴ thus far not mentioned in the biographies of Galdós, has been termed by Don Ismael Sánchez Estevan "el primer ensayo escénico de Galdós adolescente,"⁵ was very likely his first written drama, and deserves the recognition that attaches to the beginnings made by noteworthy authors. From Galdós's statement to Olmet and García Carraffa we gather that these were not the only plays that he had composed or tried to compose before he managed to establish himself solidly as a writer.⁶

In this early period of Galdós's dramatic enthusiasm and activity he was, we may suppose, thoroughly familiar with what was going

1921, pp. 1017-18, Leopoldo Alas, *Obras completas*, I, *Galdós*, Madrid, 1912, p. 232, Cejador y Frauca, *Historia de la lengua y literatura castellana*, VIII, Madrid, 1918, p. 426.

² Olmet and García Carraffa, *Galdós*, Madrid, 1912, p. 39.

³ Cotarelo, in the "Catálogo sincrónico de las obras de D. Benito Pérez Galdós," appended to the *Necrología de D. Benito Pérez Galdós* by Don Antonio Maura, Madrid, 1920, p. 22.

⁴ In "Errors in Biographies of Galdós," *Hispania*, Dec., 1928, pp. 491-2.

⁵ The discussion of the play is given on p. 44 of the volume *Necrología de B. Pérez Galdós*, kept at Galdós's villa "San Quintín."

⁶ *Op. cit.*, pp. 28-9: "Algunos años transcurrieron en una labor permanente, intensa. Ensayos de drama y de novela ocuparon mi imaginación, pero nada publiqué entonces."

on in the theater,⁷ though remaining outside the charmed circle of successful playwrights. His inability to secure a foothold in the theater may have been due to immaturity, to an unfortunate tendency to imitate the popular romantic style so foreign to his genius, or to the constraint resulting from the verse form in which he wrote. Certainly it was not caused by abstinence from the theater nor by lack of earnest practice in dramatic composition.

From about 1870 to 1885 the drama seemingly had no place in Galdós's thoughts. The novel appears to have monopolized his attention. According to his own confession, "Del arte escénico no me ocupaba poco ni mucho. No frecuentaba yo los teatros."⁸ This declaration, nevertheless, is not to be taken too literally. Galdós did not entirely lose contact with the drama in his self-imposed "isolation," as he calls it. Between 1870 and 1871 he published in the *Revista de España* his striking essay on one of his literary favorites, Ramón de la Cruz,⁹ the study of whose dramaturgy undoubtedly influenced his novel-writing more profoundly than some of the foreign authors usually cited as his models. Though he did not for years see performances of Echegaray's plays, he read him and "sentía el rumor entusiasta" of his extraordinary vogue. Far from neglecting the drama, at least of the near past, he paid special attention to it in the novels that he was putting forth with such amazing regularity and studded his *Episodios* with enlivening passages about playwrights, plays, actors, actresses, and audiences. Many of his novels, moreover, were done with such dramatic power that neither he himself nor others found it difficult to convert them into actable plays.¹⁰ Significant, likewise, is the

⁷ Cf. Roberto Castrovido, *Benito Pérez Galdós* (undated, but written shortly after Galdós's death), p. 33: "Túvole siempre afición al espectáculo escénico, y no sólo gustó de ver funciones, sino de escribirlas." Castrovido speaks of himself as Galdós's "correligionario, su compañero en comicios y juntas políticos y de escaño en el Congreso de los Diputados, . . . su casi lazarillo en correrías por el Madrid que tanto amaba . . ."

⁸ Cf. Cejador y Frauca, *op. cit.*, p. 434.

⁹ Don Armando Donoso rightly calls attention to Galdós's affection for Ramón de la Cruz in *Dostoievski, Renán, Pérez Galdós*, Madrid, 1925, pp. 232-3.

¹⁰ The following list of novels written before the performance of *Realidad* and dramatized by Galdós himself and others may prove interesting: *El audaz*, Gerona, *El equipaje del rey José*, Doña Perfecta, *Marianela*, *La*

fact that in *La desheredada* (1881) Galdós began to adopt in his novels the dramatic form which served as a prelude to his return to the writing of plays as such.

The ten years preceding *Los condenados* (1894), Galdós's first serious failure on the stage¹¹ and the one that wounded his feelings most, teem with dramatic activity. *Realidad*, the dialogued novel and the drama, *La loca de la casa* in both these forms, the drama *Gerona* and *La de San Quintín* appeared between 1889 and 1894. Despite "Clarín's" assertions that "Galdós no había vuelto a ver un estreno desde que asistió al de *Venganza Catalana*, hace unos treinta años; el estreno que vió inmediatamente fué el de su primer drama: *Realidad*"¹² and that Galdós "ni era espectador en ejercicio," there is fairly satisfactory evidence that Galdós saw Moratín's *El café* and Rivas's *Don Álvaro* in the theatre in 1886, the Hanlon-Lees in their vaudeville-comedy at the Zarzuela in the same year, and the opera *Los amantes de Teruel* in 1889. That he saw other plays it seems reasonable to believe. It is likely, for instance, that in the course of the ten years mentioned he attended performances of Echegaray's plays, of which he said later, "Pasaron años antes que yo viera sobre las tablas las obras del gran maestro."¹³ Finally, all or nearly all the articles included in *Nuestro teatro* belong to this period, and in them we find a goodly number of valuable facts about the history and development of the Spanish theater, dramatists and actors, contemporary and older works, and, above all, a clear exposition of Galdós's views on the ills of the theater, the baneful effects of the *estreno* as then practiced, the influence of the desire for applause and *éxito* on the artistry of the drama, and the by no means happy consequences involved in the growing

familia de León Roch. It is curious to note that Unamuno regretted in 1896 that Galdós had not prepared *León Roch*, *Doña Perfecta*, and *Gloria* for the stage (in *Ensayos*, II, chapter on "La regeneración del teatro español," Madrid, 1916, p. 89). Several other novels of the period under discussion—e. g., *Juan Martín el Empecinado* and *Un voluntario realista*—could, it would seem, readily be made into regular dramas.

¹¹ *Gerona*, too, was a failure on the stage, but, as Professor S. G. Morley observes, "To a reader the play does not appear so bad as the event indicated. The first act is conceded to be a model," etc. (Introduction to *Mariucha*, Heath, 1921, p. xxx).

¹² Cf. Alas, *op cit.*, p. 232.

¹³ Cf. Cejador y Frauca, *op. cit.*, p. 434.

supremacy of the bourgeois theater-going public. The most cogent chapters on the state of the drama entitled "Viejos y nuevos moldes" and "Arte interpretativo" are without date—though apparently written before 1894—but their essence is contained in the chapter "El derrumbe" and in a similar article, "Transformación de los gustos del público,"¹⁴ both penned in 1886, that is, six years before the presentation of *Realidad* and eight before *Los condenados*. As a matter of fact, in *Nuestro teatro* Galdós anticipates most of the arguments offered in the "Prólogo" to *Los condenados* and is in close agreement with Unamuno's strictures on the Spanish theater of the times in "La regeneración del teatro español" (1896) and with the conclusions of other thoughtful observers of the Spanish drama in the '80's and '90's.

It is evident from the foregoing that Galdós kept in touch with the drama in one way or another from the beginning of his literary career down to the performance of *Realidad*, and that his dramatic apprenticeship, both before and after that play, was long and painstaking. After *Realidad*, when a large proportion of his time was taken up by the writing and production of plays, his connection with the theater was necessarily intimate. It may be worth noting, as an indication of his enduring interest in the drama, that his first three literary works and his last three (or four, if we include the unfinished *Los bandidos*, later renamed (*Antón Caballero*) were plays.

Galdós's reputation as a dramatist is higher at present than during his lifetime. His failures, early or late, can not truthfully be ascribed to dramatic inexperience, for an analysis of his entire dramatic output demonstrates that the dramatic principles and technique employed in his theatrical reverses are identical with those exhibited in his greatest successes on the stage. The causes of his failures lie deeper than lack of training and are in reality a credit to Galdós. This the recent more favorable appreciation of Galdós as a dramatist appears to acknowledge.

J. WARSHAW.

University of Missouri.

¹⁴ *Arte y crítica*, Madrid, 1923, pp. 93-9.

A NOTE ON HERNANDO DE ACUÑA'S SONNET
ON ENDYMION

In the edition of Acuña's verse, published from the autograph manuscript in 1591 by his widow, eleven years after the poet's death, appears the following sonnet:

En una selua al parecer del día
Se estaua Endimion, triste y lloroso,
Buelto al rayo del sol, que pressuroso
De la cumbre de un monte decendia:
Mirando el turbador de su alegría,
Contrario de su bien y su reposo,
Tras un graue suspiro doloroso,
Tales palabras contra el sol dezia:
Luz clara, para mi triste y escura,
Que con furioso curso apressurado
Mi sol con tu tiniebla e auresciste:
Si te pueden mouer en tanta altura
Las queixas de un pastor apasionado,
No tardes en boluer donde saliste.¹

This sonnet was found attributed to Camoens in one manuscript by Faria e Sousa, and on the basis of his authority was accepted as the work of the Portuguese poet by Portuguese critics, one of whom even found in it certain autobiographical elements. Senhora Michaëlis de Vasconcellos² rejected entirely Camoens' authorship, but called attention to certain difficulties in its interpretation:

Quanto ao sentido, a concepção do Poeta não é perfeitamente clara Os estrangeiros, que o traduziram, não compreenderam a situação. Von Arentschildt (no 165) pensa num ocaso do sol, apesar de o verso inicial falar do *despuntar*, *assomar*,³ *parecer* do dia. Storck imagina que Endimião (ou o Poeta) se dirige á Lua (Selene), chamando-a "o seu Sol" no

¹ *Varias poesías*, f. 118.

² Carolina Michaelis de Vasconcellos, *Investigações sobre sonetos e sonetistas portugueses e castelhanos*, *Revue Hispanique*, XXII, 525-527. It is also published in the 1785 edition of the *Obras de Francisco de Figueroa*, but appeared in the 1626 edition preceded by the word *ageno*, followed by Figueroa's gloss in fourteen *liras*, and was not included in the first edition, 1625. It has also been attributed to Diego Hurtado de Mendoza. See *Les œuvres attribuées à Mendoza* by R. Foulché-Delbosc, *Revue Hispanique*, XXXII, 33-34.

³ Variants found in other manuscripts.

momento de ela desaparecer atrás de um monte. Creio que a palavra *descendia* perturbou a ambos. É certo que Endimião trata a Lua de *mi sol*, no verso 11º, mas é impossível que lhe dirigisse as suas queixas contra o perturbador do seu deleite. Entendo que em paisagem montanhosa. *Sol* surge no cume da serra, de onde a luz se espalha, descendendo pela sua falda, e extinguindo o pálido facho de Selene.

The correctness of his latter interpretation becomes clear when we compare Acuña's sonnet with its Italian original, which is found in Lodovico Paterno's *Le Nuove Fiamme*:⁴

Da sassi Latmij un giorno Endimione,
 Mentre co' raggi il gran pianetta apriua
 Ogni piu chiusa valle, ogni erma riua,
 Et le fere allegraua, et le persone,
 Veggendosi turbar l'hore piu buone;
 E'l piacer, che con l'Alba indi fuggiua;
 Et ch'era alhor pur desto, et non dormiua;
 Sciolse la mesta lingua in tal sermone:
 Luce à gli altri benigna, à me sì fiera,
 Che spuntando m'appanni il mio bel sole,
 Scouri miei furti, et tutte cose scorgi;
 Se ti mosse altra mai rozza prehiera;
 Se mai di duol d'altrui ti dolse, o dole,
 Corcati presto, e tardo à noi risorgi.

It is evident that these compositions closely resemble one another and there is every reason to believe that Acuña translated the Italian sonnet. It is true that, so far as we can date it, most of Acuña's verse was composed before 1561, the date of the first edition of *Le Nuove Fiamme*, and that Paterno showed an interest in Spanish poetry by translating from Garcilaso de la Vega. On the other hand, we know that Acuña translated a number of compositions from Italian, and that his verse was not published until 1591. Furthermore, mythological subjects were frequently treated by Paterno in his sonnets, and rarely occur in the sonnets of Acuña.

J. P. WICKERSHAM CRAWFORD.

University of Pennsylvania.

⁴ Lyone, 1568, p. 28.

REVIEWS

Kotzebue: A survey of his progress in France and England, preceded by a consideration of the critical attitude to him in Germany. By L. F. THOMPSON, M. A., LL. B., Paris, Librairie Honoré Champion, 1928.

The reputation which Kotzebue enjoyed as a playwright at the beginning of the last century, the unprecedented though short-lived success of his plays in all the leading theatres of Europe, and his almost complete eclipse ever since is one of the most interesting phenomena in modern literary history. It is only recently, however, that it has begun to interest students of comparative literature, and Mr. Thompson's book is only the second contribution to the study of the question. Walter Sellier made a rough outline of Kotzebue's success in England, in 1901, but no impartial survey of his place in German literature nor of his influence on the drama of the rest of Europe had appeared before the work under review.

Mr. Thompson has attempted to give us in a hundred and sixty-nine pages an account of Kotzebue's fortunes in Germany, England and France. The subject is far too vast to be treated successfully in so small a space and Mr. Thompson's work bears the inevitable traces of his too ambitious project. The first section of the book, which deals with the critical attitude to Kotzebue in Germany, is the best. It is a definite attempt at rehabilitation and was very much needed. Mr. Thompson has succeeded in tracing to their sources the jibes which it has been fashionable to repeat about Kotzebue for the last hundred years, and has shown them to be largely attributable in the first place to professional jealousies and personal spite. Particularly useful is his examination of the play *Menschenhass und Reue* which has earned for Kotzebue the reputation of being an immoral writer. He explains that the contemporary hostility to him on this score was nothing more than the hostility which every pioneer writer must expect to arouse when he breaks new ground in social ethics; he points out, quite rightly, that Kotzebue would not nowadays be regarded as immoral and he demands that we therefore abandon this silly and out-of-date sport of Kotzebue-baiting. Mr. Thompson seems to us however to have overshot the mark in his eagerness to rehabilitate Kotzebue the man. It is difficult to admit intellectual honesty in a man who "was nearly always a faithful reflection of the prevailing opinions of his day" (p. 16), or emotional sincerity in

one who "mistook sentiment for the genuine article" (p. 21) in spite of Mr. Thompson's somewhat specious apologia.

The other two sections—England and France—are spoiled by weak method and insufficient research. Instead of describing, as he does, the translations one after another in chronological order, then mentioning the various imitations and adaptations, and lastly the attitude of the critics, Mr. Thompson would have been better able to indicate the literary significance of the facts described, had the plays been grouped into their dramatic genres and each group dealt with in a separate chapter. Further, as regards the second section, Mr. Thompson has added little to what we knew already from Sellier, except for the translations which were not staged, and here, his information is often superficial. All he has to say, for instance, about the *Corsicans*, apart from describing the plot, is that it is "a poor piece with a hackneyed romantic plot—the piece is innocuous but of no merit and was never staged." But the fact that Goethe admired the original (*Auch seine Corsen sind mit grossem Geschicke gearbeitet und die Handlung ist wie aus einem Guss. Sie sind beim Publicum beliebt und das mit völligen Rechte*¹), suggests that a more detailed comparison between the translation and the original would have been worth while.

But it is particularly in the last section, which deals with Kotzebue's progress in France that one regrets that Mr. Thompson has not been able to treat the subject with the detail that it required. The research involved would have cleared up several points which must still remain obscure. We should, for instance, like to have heard what Mr. Thompson thinks of Ginisty's theory that the introduction of the comic element into the French melodrama is partly due to Kotzebue's influence² and what evidence he has for agreeing as he does (in three lines on page 48) with the statement in the Encyclopaedia that Sardou may be included among Kotzebue's literary descendants. We can forgive the author for not knowing Gérard de Nerval's excellent translation of *Menschenhass und Reue* which is still in MS. in the archives of the Comédie Française (though that is surely the first place to go when one is studying the history of the French theatre) and for not having seen Madame de Mauluz's translation of *Die Stricknadeln* which is in the Bibliothèque de l'Arsenal, but the *Droit de Naufrage* is easily to be found in the *Collection du Théâtre des Variétés Etrangères*, and anything like a careful reading of Kotzebue's plays (without which it is presumptuous to write books about him) would have disclosed *Der verbannte Amor* as the source of *C'était moi*. We can forgive him a host of minor omis-

¹ J. D. Falk: *Goethe aus persönlichem Umgange dargestellt*, 1836, p. 174.

² Cf. P. Ginisty: *Le Mélodrame*, 1910, p. 24.

sions of this order, but in the case of one play, *Das Kind der Liebe*, his research has been so superficial as to be almost valueless. This is one of Kotzebue's most important plays, at least as far as its fortunes in France are concerned, and yet Mr. Thompson knows nothing of the version performed at the Odéon on the 3rd fructidor an III (the first performance of any of Kotzebue's plays in France), nothing of the translation printed at the Hague in 1795 and worst of all, nothing of the performance on the 23rd thermidor an VII which raised an interesting literary controversy on the "drame germanique" of which all the papers of the time are full. And as for his surmise (p. 151) that Caigniez's version of 1813 "could hardly have been a success at the Ambigu-Comique," the *Mémorial Dramatique* (1814, p. 197), says that "le succès que cet ouvrage a obtenu est bien flatteur pour son auteur," and the *Journal . . . de la littérature* asserts that "le succès sera durable." Mr. Thompson even goes so far as to give us a sixteen line description of *Le Vieux Général* by Desvergets et Warin, a play which is a literal translation of Schröder's *Der Fähdrich*. There is likewise not a shred of evidence for Duval's having borrowed his *Beniowski* from Kotzebue (p. 132). The *Mémoires* of Beniowsky, as a reading of the press reviews of Duval's play would have revealed, were published in 1792, and there is every probability that both Kotzebue and Duval used the same source.

In a word "Qui trop embrasse, mal étireint." The English section would have made at most the subject of a short monograph, and the French part will have to be done again. If comparative literature is ever going to render the service to literary history which it can do, it must never be forgotten that much fruitless research is involved and that negative results based on accurate research over a small area are far more valuable than vague suggestions for further research over a wide one.

J. H. HALLORAN.

Paris.

Wieland's Neuer Amadis. By EDITH M. HARN. Baltimore (Göttingen): The Johns Hopkins Press (Vandenhoeck & Ruprecht), 1928. Pp. 122.

This study, which appears as Number 17 in the series *Hesperia*, is fittingly dedicated to Professor Kurrelmeyer.

Viewed through the vista of the years, the *New Amadis* impresses one as a rather diffuse and frigid performance (even in its veiled improprieties): a grouping of fragments laboriously gathered from light writers—the cleverest of its predecessors being Anstey's *New Bath-Guide*, a sprightly feat, too generally forgotten, but perhaps to be taken into account as a forerunner of the brilliant foolings of

Byron and Oliver Wendell Holmes. The possible influence of Pope has not been taken into account.

Miss Harn's work is a valuable study in literary rhetoric; it leads us directly into the workshop of a most conscientious and gifted craftsman. Wieland's revision, after a quarter of a century, reveals the untiring labor by which he made himself master of a charming style. The author's confessed aim in regard to his "new work" was that it should be

... durch diese Umarbeitung nicht nur von einer Menge Fehler und Flecken gereinigt, sondern vielleicht auch der positiven Vollkommenheit, deren ein Gedicht dieser Art fähig ist, um ein merkliches näher gebracht werden.

The importance of such a study was pointed out by Goethe in his diatribe in the *Horen* (its title was actually "*Litterarischer Sanscülottismus*," by the way):

dass ein verständiger, fleissiger Literator, durch Vergleichung der sämtlichen Ausgaben unseres Wielands, eines Mannes, dessen wir uns trotz dem Knurren aller Smelfungen mit stolzer Freunde rühmen dürfen, allein aus den stufenweisen Korrekturen dieses unermüdet zum Besseren arbeitenden Schriftstellers, die ganze Lehre des Geschmacks würde entwickeln können.

The revised poem affords, likewise, a mirror of general literary tendencies between 1771 and 1794.

The author is to be congratulated for her straightforward, agreeable style. She has kept herself free from that Great White Plague of German scholarship (the malady to which even a Scherer fell victim): the deducing from given materials a vast amount more than they ever contained; she happily avoids the all-too-familiar Serlo-complex: "ihm Endzweck und Pläne unterzuschieben, an die er nicht gedacht hat." Significant changes are nicely weighed on the balance of a sound, discriminating judgment. Exact, comprehensive knowledge of a wide literary field is shown—without being paraded. The general finding is that Wieland attained "a greater degree of vigor and impressiveness through simplifying or amplifying certain expressions."

Subjects of immediate interest to Wieland varied not a little during the time that he wrote *Amadis*. His earlier enthusiasm for French fairy-tales had considerably lapsed. He shows a greater economy in the line of literary allusions—especially as some of their subjects had proved ephemeral, and not particularly pertinent. He was led to reduce his copious explanatory notes, as well as the materials calling for such elucidation. There is less didacticism; what was indefinite is made clearer; a new precision enhances the humorous tone which runs through the whole work; foreign words are replaced by native ones; *dass*-clauses, which complicated the sentence-structure, are avoided; the archaic declension of *zwei* is omitted; the uninflected neuter adjective is given its final *-es*; words of general, rather colorless meaning, or those tending to be frequently repeated in the story (such as *Sache, Ding, schön, Mädchen*,

Ritter, Held, Herz, sehr, geben), are replaced by more sprightly variants—to mention only a few of the many points developed.

Some of the poet's stylistic features were much complicated by the change from a freer metrical form into very flexible ten-line stanzas, and by the plan of making the lines more equal in length; the introduction of new adjectives plays a large part here. The development of verse-form runs definitely in the direction of the Oberon-meter.

The little book is carefully and beautifully gotten up. The only error discovered is "dos" for "des" on page 36. It contains no index.

JAMES TAFT HATFIELD.

Northwestern University.

Die Moringer Mundart. Ein Beitrag zur nordfriesischen Dialektforschung. Von ERIKA BAUER. Heidelberg: Carl Winters' Universitätsbuchhandlung, 1925 (Germanische Bibliothek).

The last few years have seen an intensified interest in the Frisian dialects and none too soon. They are being displaced by German, Dutch and Danish with such rapidity that in another generation a Frisian-speaking family will be almost a curiosity. At the time when Miss Bauer made her study less than 30% of the population of the township Niebüll spoke Frisian, and that this percentage is on the decrease is indicated by the tables on page 4, from which it appears that only 302 children of 404 parents in the same township spoke the native dialect.

The dialect which provides the material for the present study is of especial interest because of its history and peculiarities. It forms a small, well-defined enclave between the North Frisian dialects of the Wiedingharde and the Karrharde. This region was originally an island which was not joined to the mainland by diking operations before the middle of the fifteenth century, that is to say, at a time when the present dialect boundaries in Germany had become firmly established. Within this small region there is a further distinction between the dialects of the Ostermoor and the Westermoor. Miss Bauer, like Bende Bendsen in his now antiquated grammar of 1860, based her investigations on the Ostermoor dialect because of its greater purity.

The circumstance that purer Frisian is spoken in the Ostermoor is of interest as a further illustration of the rôle played by towns and lines of communication in the erosion of dialects. The Ostermoor borders directly on the German and Danish dialects, whereas the Westermoor is completely surrounded by Frisian-speaking communities. But the administrative center is in the Westermoor

and it is also traversed by the railroad. Consequently the admixture with German and Danish has gone farther here than in the rural Ostermoor.

Miss Bauer's grammar is both descriptive and historical in the traditional manner. However, she has devoted much care to the description of articulatory habits responsible for the phonetic peculiarities of the dialect. The phonetic system she has used for the transcription of sounds is an adaptation of the system of the International Phonetic Association, an adaptation made necessary by the inadequacy of this and other systems for the description of the Frisian sounds. It has often been found regrettable that this or that grammarian has seen fit to use symbols not adopted by the International Association, but it seems to the reviewer that a judicious adaptation of this system will always be necessary in particular cases. In the present grammar, for instance, \bar{e} represents a long open sound less open than ϵ in *Bär* and less close than e in *fehlen*. No universal system could, without being unwieldy, provide for every conceivable sound.

In an appendix the author has collected a few specimens of the Moringer dialect in phonetic transcriptions and provided them with translations. We wish these might have been more numerous. However, other collections are easily accessible. It was of prime importance that we should have a thoroughly scientific treatment of this vanishing dialect, and this Miss Bauer has given us.

TAYLOR STARCK.

Harvard University.

Les Impressions Sensorielles chez La Fontaine. Par FÉLIX BOILLOT. Paris, 1926.

About all that the reviewer would have to say about this work, this *catalogue analytique* (p. v) of La Fontaine's Sensorial Impressions, has been said by the author himself in the introduction and in the conclusion of his book. "Notre dessein a été simplement d'offrir aux étudiants un instrument de travail qui n'existait pas encore"; it is to be: "l'étude générale et méthodique des impressions sensorielles et de leur transformation formelle chez un écrivain" (p. vi). This study: "impliquait en effet, l'analyse de toute son 'imagerie' qui embrasse les transpositions de sensations entre elles, les sensations exprimées au moyen de métaphores, les métaphores tirées des sensations, la traduction des sentiments par les sensations et inversement" (p. 344).

In other words the author tries to demonstrate by a liberal use of citations how each of La Fontaine's five senses responded to

external stimuli, how and to what extent his reactions affected his "imagerie." The rigor with which this method of analysis-citation-synthesis is followed makes the reading of the book at times somewhat tedious. However this tedium is compensated by many intimate and illuminating glimpses into the poet's method of composition and into his general attitude toward his work. It sharpens one's perception of the dramatic and realistic qualities of his talent, it fits him a little more securely into the frame imposed upon him by the contemporary conventional attitudes towards "nature" and the classic tendency to use the concrete to express or at least suggest, the abstract. These by-products are probably the most interesting and valuable features of the book for the reader as they were no doubt for the author.

The relative importance of the parts played by the different senses in La Fontaine's poetizing is roughly suggested by the divisions into which the treatment falls. *La Fontaine était surtout un visuel*. All of the first part of the book (livre I), ten chapters, almost two-thirds of the total number of pages, is devoted to the sense of sight. The other four senses receive a chapter each. These four chapters, plus one dealing with *Association et substitution d'impressions et de sentiments*, and a brief summary-conclusion complete the volume. Teachers and prospective editors of La Fontaine texts will find this a stimulating and useful book.

COLBERT SEARLES.

University of Minnesota.

Les Sources occultes du Romantisme, Illuminisme-Théosophie, 1770-1820. Par AUGUSTE VIATTE. I. *Le Prérromantisme*; II. *La Génération de l'Empire*. Paris: Champion, 1928, in-8. Pp. 331 + 332. (Bib. de la R. L. C.)

Voici un ouvrage qui désire s'accrocher, semble-t-il, au centenaire du Romantisme en ajoutant à ses éléments constitutifs "L'influence des exaltés qui, sous le vocable d'*illuminés* ou de *théosophes*, ambitionnèrent de créer une religion inédite" (p. 7). Et nous ne pouvons d'ailleurs que rendre hommage à la modestie de M. Viatte, quand, à la fin de son étude il constate ainsi le caractère limité de cette influence:

Déformée de mille façons, adaptée aux aspirations de l'heure, l'œuvre des théosophes, longtemps souterraine, n'en sourdra pas moins au grand jour; les multiples filets dérivés de cette rivière viendront alimenter et nuancer le vaste fleuve romantique; Victor Hugo, dans *Notre Dame de Paris*, Lamartine, dans les *Visions*, George Sand, dans *Consuelo*, Balzac,

dans *Séraphita*, y puiseront chacun à sa manière; en cessant d'être eux-mêmes, les illuminés entreront dans la grande littérature" (II, 268).

Et (p. 269) on reconnaît qu'un peu de "couleur" est tout ce que l'illuminisme et la théosophie ont apporté, tandis que le fond du romantisme n'est guère touché. C'est quelque chose que cette "couleur"; mais si c'est là tout, il y a un manque de proportion entre ce léger apport (et la nature de cet apport) et ces deux gros volumes où l'on nous écrase un peu sous des exposés de doctrines dont le vague ou l'absurde est terriblement ennuyeux et indigeste dans sa monotonie.

On sent chez l'auteur même comme un persistant malaise à l'idée que le lecteur pourrait s'apercevoir de cet écart, et un besoin constant d'affirmer qu'il existe vraiment entre les illuminés et le romantisme un rapport assez intime pour justifier ces deux lourds volumes. M. Viatte avait dit dans sa Préface qu'il voulait se garder "de tirer à lui" ce qui n'appartenait pas à son sujet, et il tombe justement dans ce défaut. Ici c'est Rousseau, le père attiré du romantisme, qu'on cherche à attirer à soi: "Adorons Dieu dans notre coeur et non dans les églises de pierre. Et Chais de Sourcesol, dont cette phrase évoquerait le souvenir de Rousseau, vitupère contre la messe . . ." (II, 40) (Eh, mon Dieu, il n'était pas nécessaire d'être Rousseau, ni même Chais de Sourcesol, pour émettre un vœu si banal!). Là, c'est Chateaubriand qu'on veut apparenter avec Boehme: "L'interprétation de la chute originelle, dans le *Génie du Christianisme*, concorderait avec celle de Boehme" (II, 136). Là encore c'est Victor Hugo qu'on essaie d'appréhender (II, 35). Plus loin, c'est Hugo et Nodier: "Et combien se doutent que les Roses-Croix, je dis ceux du dix-septième siècle, fournissent l'essentiel de leur 'couleur locale' aux contes de Nodier comme aux ballades de V. Hugo?" (II, 133). En effet, on ne s'en doutait pas; et comme l'auteur arrête son examen à 1820, il peut se dispenser d'en donner la preuve. M. Viatte est obligé aussi de se donner beaucoup de mal pour retenir dans son rayon d'études des auteurs qui s'en défendent—la plupart du temps avec raison. Tel est le cas particulièrement pour Joseph de Maistre (II, 64 ss). Certes celui-ci parle beaucoup des illuminés, mais il est trop évident que c'est pour se débarrasser d'eux. Et alors que l'auteur concède que le jugement final de de Maistre a été négatif, il s'en tire en disant que ce dernier n'a pas dit sa vraie pensée; avec cette manière de raisonner, on peut tout établir. Il y a loin entre étudier une doctrine et l'adopter, et si pour avoir été consciencieux dans sa réfutation, un auteur doit en conséquence demeurer associé avec ce qu'il rejette, il faudrait alors se garder d'être consciencieux. Il en va de même du traitement d'écrivains plus voisins du romantisme que de Maistre, Mme de Staël, p. ex. (II, 103 ss.) Acceptons le mot de M. Viatte, que Mme de Staël, sollicitée par des amis "se plonge dans l'étude de l'illuminisme"; mais que faut-il con-

clure du fait que Mme de Krudener lui écrit: "Vous êtes faites, Madame, pour appartenir à ce Dieu qui vous réclame . . ." ? Parce qu'on est sollicité, est-ce à dire que l'on cède par là même ? Et parce qu'ensuite des illuminés accueillent le livre *De l'Allemagne*, faut-il conclure que le livre est "illuminé" ? On doit se demander jusqu'à quel point il convient de confondre le fameux "enthousiasme" de Mme de Staël avec des tendances illuministes ou mystiques. Ballanche, probablement plus que tout autre des écrivains importants étudiés, serait du ressort de l'ouvrage de M. Viatte; cependant là même, on sent l'effort pour associer l'auteur de la *Palingénésie sociale* avec la théosophie réelle (II, 214 ss). Et les quelques doctrines énumérées nous paraissent, contrairement à M. Viatte, pouvoir venir fort bien d'ailleurs.

Le second volume de l'ouvrage est naturellement celui qui nous intéresse davantage puisque là l'auteur cherche à établir la relation de l'illuminisme avec le romantisme, et c'est pourquoi nous en avons parlé surtout. Le premier volume donne un tableau des principales doctrines théosophiques et illuministes: Chap. I, *Aux sources de l'Illuminisme*; ch. II, *Le premier Martinisme*; ch. III, *Les Swedenborgiens*; ch. IV, *Les sociétés mystiques*; ch. V, *L'illuminisme des salons* [Lavater], et des carrefours [Cagliostro] . . . Ch. VII, *Saint-Martin théosophe et théocrate*. Nous disons à dessein 'un tableau,' car il faudrait plus d'un volume à l'auteur pour une étude un peu complète des systèmes et doctrines à considérer, toujours complexes, gauches, remplis des notions les plus hétérogènes et les plus hétéroclites. M. Viatte aurait pu cependant, nous semble-t-il, sans faire plus long, offrir des contours plus arrêtés en exposant ces doctrines et systèmes; on a trop l'impression d'une promenade philosophique dans le jardin de l'illuminisme au lieu d'un exposé systématique; un illuminisme ne se distingue pas assez de l'autre. Et on ne voit pas qu'on ait gagné beaucoup en précision sur ces lignes citées par M. Viatte lui-même, de l'*Essai sur Saint-Martin* par Caro:

A l'origine de toutes choses, l'unité . . . (Puis) l'émanation commence; elle ne s'arrêtera plus. Alors naissent ces myriades de natures intelligentes . . . irradiation de la vie divine . . . L'homme est un de ces êtres émanés . . . La préexistence des âmes dans cet homme-verbe, sa séparation de l'unité; sa corporisation, son exil, son retour à l'unité . . .; sa transformation en Dieu . . . Le symbolisme et la théorie des nombres, la théurgie et la possession du monde invisible par la magie ou par l'amour, complètent cet ensemble de dogmes invariables . . . Le panthéisme est au terme de tous ces systèmes (Cité I, p. 37).

C'est dommage; car certes l'auteur a une connaissance très réelle de son sujet, et c'est de ce point de vue érudition que l'ouvrage pensons-nous rendra les plus grands services. Encore, un index serait-il ici bien précieux—et il manque.

ALBERT SCHINZ.

University of Pennsylvania.

Mélanges de Linguistique et de Littérature, offerts à M. Alfred Jeanroy, par ses élèves et ses amis. Paris, Editions E. Droz, 1928. xvi + 679 pp.

Honorary volumes have appeared in unusual number during the last four years. So frequent have they been that certain "skeptics" have voiced disapproval on bibliographical and economic grounds. The new trend, already begun, will be to dedicate special issues of the learned journals in recognition of service and distinction. Fortunately the new policy has not deprived us of this admirable and authoritative volume offered to one of France's most sympathetic scholars. There are few teachers in foreign universities who hold the esteem of their American pupils to such a degree as M. Jeanroy.

The American contributors are Armstrong, Blondheim, J. D. M. Ford, Grandgent, G. L. Hamilton, Holbrook, Jenkins, C. H. Livingston, Nitze, and W. P. Shepard. Professor Armstrong discusses the meanings "breastpin" and "necklace" for O. Fr. *noche*. He shows that Ms. L of the *Roman d'Alexandre* used *Florence de Rome*. Of the nine etymologies offered by D. S. Blondheim we are particularly attracted by that of the Jewish name *Abravanel* from the Spanish *Abrahan* (< *Abraham*) with the Catalan suffix *-el*. Professor Ford discusses the use of extraneous tales and episodes in the *Don Quixote*, Part One—found there after the Italian manner, and which was abandoned in Part Two, under criticism. Grandgent, in an essay that it is a delight to read, indicates the way in which doublets in phonological development are due to differences in social strata. This is particularly true for the loss and retention of the interior unaccented vowels. Professor Hamilton proves that the *Divisiones Mundi* of Pérot are a plagiarism from Pierre de Beauvais' *Mappemonde*. T. A. Jenkins discusses a word which Skeat once characterized as the greatest crux in Chaucer, the word *vitremyte*, "a woman's headdress." He derives it very satisfactorily from *vitta* + *mitra*. We are looking forward to the collective edition of all Professor Jenkins' forty odd etymologies which will appear in the Modern Philology Monograph Series. Livingston publishes two tales of Philippe de Vigneulles. Five expressions from the *Pathelin* are commentaried by Professor Holbrook. W. A. Nitze illustrates how two Virgilian passages (Aen. IV, 569; IV, 173), on the fickleness of woman and the constant presence of rumor, circulated through the early French romances. Professor Shepard publishes an O. Fr. *débat* of the 14th century from the Ms. B. N. fr. 146.

There are sixty-three contributors in all which allows us but little space for the remainder. Ferdinand Lot explains the origin of the term *Provençal* for Southern French. Citizens of the later Roman Empire were addressed in official decrees as *Provinciales*. The Frankish kings retained the term for their subjects in Aquitaine

still under Roman Law. For Salverda De Grave the doublets *poi* and *pou* are explained by the series *paucu* > **pauw* > **poè* > *poi*.

> *pou*

The form *pou* represents the history before a consonant. J. Morawski discusses the stylistic effects of the letter *r*. He does not know Grandgent's essay on the canine letter (Old and New, Cambridge, Harvard Press, 1920, pp. 31-56). Foulet shows how O. Fr. *trouver à dire* gave way to *manquer*. Professor Gustave Cohen believes, contrary to Faral, that the Latin comedies of the twelfth century were played, and were not mere *fabliaux*. Faral assures us that the names of the fairy *Morgen* and the island of *Avallo* were coinings of Geoffroi of Monmouth. The description of the island is a retelling from Solinus, Pomponius Mela, and the Voyage of St. Brandan. Senator Pio Rajna denies Vossler's thesis that Guillaume de Poitou innovated the Provençal lyric. Miss M. K. Pope asserts that the *Chanson de Roland* was composed in a dialect to the immediate southwest of Paris. She bases this upon the contraction *ai* to *e* and the levelling of *ie*. For Emile Roy *Ogier de Danemarche* was written between 1192 and 1200. Hoepffner believes the *chansons de geste* influenced no romances from *Erec* on. Professor Vising reiterates after forty-two years his theory that the ending *-ons* is to be derived from *-amus*, with labialization from both *u* and *m*.

There are two Dante articles. Very fittingly fifteen others are devoted to the publication of lyric verse, including Portuguese-Galician. There are three Spanish studies and two Catalan. Mlle Droz is an excellent editor and publisher, as well as an expert on the fifteenth century. She has allowed one serious error: the article of J. M. Torrents (pp. 403-410) is omitted from the Index. The book is prefaced by a portrait of M. Jeanroy and a list of two hundred and sixty-two subscribers. A complete bibliography of the recipient emphasizes particularly his critical interest during the past thirty-eight years.

URBAN T. HOLMES.

University of North Carolina.

Ballads and Sea Songs from Nova Scotia. Collected by W. ROY MACKENZIE. Harvard University Press, 1928. Pp. 421.

Ballad collectors are a strange order of men. For more than a century members of the craft have again and again assured the world that the game is up, that the lingering remnants of folk-poetry are finally being gathered into baskets, that the last singers and reciters are about to go to their reward, that if any shreds and patches of their art still survive, a decade or two at most will

spell the very end. Time after time some new collector has come impudently forward to give the lie to such forebodings. The greatest of living ballad men, Mr. Evald Tang Kristensen in Jutland, full of years and honors, still keeps adding to the amazing tally of his discoveries.¹ Not long ago the late Gavin Greig, following the traces of Peter Buchan, brought to book several hundreds of lurking versions of Scottish ballads. Followers of Professor Child in our own country have persisted in raking the embers of smoldering tradition, to good effect. And now Professor Mackenzie, with almost jovial effrontery, has put into our hands a thick volume that once more contradicts the lugubrious prophecies of those elder generations whose errors we take delight in noting.

Most of the items in the collection have parallels elsewhere. There are no less than sixteen titles, often with more than one version, belonging to the Child canon. Four other numbers are rated as close relatives of standard popular ballads. Some fifty pieces are classified as typical romantic broadsides. The remaining half of the volume contains shanties, other sea songs, miscellaneous narratives, and a few lyrics. The whole count of poems comes to 162; of accompanying folk-tunes, to forty-two. By way of rebuke let it be said that while the editor in his head-notes gives most useful information as to other printed forms of his verses, he does not do a similar service for the tunes. It would be of interest to many readers to learn, for example, that Mr. Mackenzie's air to *Barbary Ellen* is substantially the same as the melody recorded for this ballad in Rimbault's *Musical Illustrations* to Percy's *Reliques*, and quite different from Mrs. Harris's tune as preserved by Child. The editor's general introduction, on the other hand, gives a valuable account of the ritual of singing shanties, with much good matter besides.

Ballad editors have sometimes been twitted with an exaggerated respect for versions. The reproach, if justifiable at all, does not strike this collection with much force. Most of the materials are not easily available in other readings. The geographical background and the special historical circumstances under which so many of these poems have passed from the keeping of British immigrants into the charge of their French neighbors would alone provide reasons for making a permanent record. It is only by recourse to numerous versions that the modes and effects of tradition can be properly examined. Each fresh accumulation of popular or nearly popular poetry contributes to the data upon which any sound study of the general laws of tradition must be undertaken. If we can learn how popular verse has been composed, modified, and transmitted within the memory of man, within the past century, we shall have a firm foundation from which we may hope to pursue retrogressively the investigation of older phenomena.

¹ Mr. Kristensen has died since this was written.

New versions, whether of Child ballads or of known broadsides that have become current among the people, are in this respect so far from being negligible that they are, much more, vital to scholarly inquiry into the entire subject of ballad origins and that successive composition of which the proofs are spread before us on every page of Child's thesaurus. The part of wisdom, therefore, would be to repine less over the evidence lost to us in the remote past and to address our attention more effectively to the evidence within our reach. In the present stage of affairs, ballad research would no doubt profit much from creeping a cautious backward pace through the centuries.

From this point of view Professor Mackenzie's documents are of first-rate importance. He is quite right in advising us to read with this book his earlier *Quest of the Ballad* (1919), in which the geographical, historical, and human equations surrounding the discovery and the recording of his pieces are presented in lively narrative. Trustworthy testimony as to the immediate environment of vagabond verse, the name, the social station, the personal and ancestral story of singers and reciters,—all this is of such capital significance that every ballad-hunter should hereafter be held strictly accountable for the correct and full notation of details of this sort, just as collectors have long been held responsible for the conscientious transcribing of the words and airs delivered over to them by tradition.

S. B. HUSTVEDT.

University of California at Los Angeles.

South Carolina Ballads, collected and edited by REED SMITH.

Cambridge: Harvard University Press, 1928. Pp. xii + 174. \$3.00.

American Negro Folk-Songs, by NEWMAN I. WHITE. Cambridge:

Harvard University Press, 1928. Pp. xii + 501. \$5.00.

It may be said at once, and without mitigation of voice, that these are two of the most valuable studies of American folk-song among the many that have been issued in the last decade or so. Both Professor Smith and Professor White are excellently qualified, by reason of an affectionate and intimate relationship not only to the bookish department of their subject but also to the humble process of actual folk-singing, to write with authority. The books in which they, severally, record their findings and state their conclusions should, in the main, be considered separately, for an obvious reason: one of them deals with the general subject of ballad composition, and introduces, almost incidentally, a group of fourteen South Carolina ballads with variants; the other confines itself to

the American Negro and his singing and presents a series of discussions to introduce the thirteen groups which, taken together, comprise over six hundred bits and wholes of songs which this down-trodden but irrepressible Negro has composed or transmuted. But Professor Smith, in his chapter on Communal Composition, devotes a section to the Negroes and their observed methods of group composing, and this section is corroborative of Professor White's discussion of the same vexed issue in his introductory comments on the group entitled Religious Songs.

The importance of the American Negro in any consideration of the origin of folk-song is manifesting itself steadily and insistently as fresh books about him and his singing ways are issued by the American press. In England or Scotland there is no group, no section of society, which can now be fused together in the act of song creation as can any collection of Negroes under the influence of an emotion partly religious and partly, and more vaguely, concurrent with a certain stage of awakening culture—an emotion expressing itself in new songs which proceed, in the truest sense, from the whole group and which are compounded of fragments of older songs, of modified parts of older songs, and of the expression of new experiences. It is not many years since Cecil Sharp, who wrote himself down as "a stout upholder of the communal theory of origin," nevertheless defined his conception of the communal process thus: "first of all one man sings a song, then others sing it after him changing what they do not like." That he would enlarge his definition now to include a suggestion, at least, based on the observations of James Weldon Johnson, Howard W. Odum, and Dorothy Scarborough (to mention a few names where many could be cited) seems likely enough. Both Professor Smith and Professor White, it must be said, are too cautious to commit themselves to any theory which would depend chiefly on the occasional habits of Negro groups. Professor Smith sums up his view of the case thus: "there is strong presumptive evidence of communal composition in the case of a few of the simpler and earlier ballads; but the great majority of the traditional ballads are best accounted for on the theory of individual authorship in origin, plus a remolding and making-over through the objectifying and impersonalizing process of communal composition." Professor White impartially presents evidence of both individual origins and of communal authority, and, refraining from theorizing, is content to record.

In the eight chapters of discussion which precede his collection of South Carolina ballads Professor Smith discourses, with admirable clarity and conciseness, upon the main aspects of the character and history of the traditional ballad. Much of his material is exposition and references which must appear in any treatment of the subject, but it appears in this book with a mellow difference that is due to the author's own experiences with people whose unconscious teachings should always supplement those of the theorist, namely,

the singing folk themselves. It is such experiences that lie back of his insistence upon the ballad as a thing to be sung, not read, and that lend variety and picturesqueness to the illustrations in his mournful chapter on *The Road Downhill*. In this chapter he might with safety, or even with advantage, have gone much further with a very important distinction which he merely suggests, namely, that between illiteracy among the ballad-singers of to-day and illiteracy as the term must be understood when it is applied to singers, inglorious but not mute, of that older time when, as he succinctly states it, "oral tradition not only impersonalized, but also improved, that which was committed to it." But here and elsewhere Professor Smith is to be praised for judicial fairness and good temper, and his book is to be commended to anyone who is in search of a handbook or compendium of a hard subject.

Professor White would have deserved the gratitude of scholars and of laymen alike if he had merely recorded the rich findings of Negro songs which his volume contains, but for the student of folk-song his book becomes absolutely necessary by virtue of its scholarly annotations and its exhaustive study of the genesis and history of these songs. The scholar and the layman alike will be concerned with Professor White's careful analyses leading to such cautious proposals as the one regarding the distinctive music of the Negro—"it seems reasonable to conclude that the Negro brought African music with him to America, and that it is a considerable element in the songs he sings to-day"—or to his downright conclusion with regard to the spiritual—"the Negro spiritual is simply a continuation and development of the white spiritual." One may regret that printer's paper is too inflammable a material to convey the many songs of a non-religious turn which the editor has suppressed; but enough remains, not only in the songs themselves, but also in the enlightening and pleasantly written commentaries, to make one forget everything but gratification that such a book, on so important a subject, should have been compiled.

W. ROY MACKENZIE.

Washington University,
St. Louis.

Thomas Heywood. *A Study in the Elizabethan Drama of Everyday Life*. By OTELIA CROMWELL. *Yale Studies in English*, LXXVIII, Yale University Press, 1928. Pp. 234. \$2.50.

Among all the Elizabethan dramatists, Thomas Heywood is preeminently the spokesman of the mercantile classes rapidly rising in power and social ambition. Dekker, except in *The Shoemakers Holiday*, is usually content to choose his realistic London material from low life. Middleton and Jonson heap ridicule on bourgeois

aspirations and meannesses. Shakespeare and Fletcher are aristocratically aloof. But Heywood devotes his pen to a continued glorification of those prudential virtues which are associated with the middle-class. Hence in his plays we find reflected the ideas, and in a measure, pictures of middle-class life of the more prosperous type, only paralleled by Deloney in his prose tales. The subtitle of the study under discussion leads one to hope for a fresh treatment of Heywood's relation to the literature and life of his age. Certainly he does mirror for us better than most of his contemporaries certain types and situations peculiar to what Miss Cromwell calls "everyday life" but which may be more definitely described as middle-class life. Unhappily, Miss Cromwell's study presents neither new facts nor fresh ideas. The first chapter on Heywood's dramatic career offers nothing that is not already known. With no new evidence, the writer assumes as certain (p. 8) that Heywood had a formal university training, and by p. 42 she is able to allude to his "having been a member of the select circle of Cambridge University."

Chapter II, "The Plays of Everyday Life," is a synthesis of well-known facts about seven plays. The unfortunate phraseology of the chapter heading is apparent when one is asked to classify *The Four Prentices of London* and *The Fair Maid of the West* as plays of everyday life. In defense of the author, however, it is evident that she is concerned with certain details of London life to be gleaned from these wild stage romances. In Chapter III, "Heywood's Realism," Miss Cromwell decides that "Heywood is distinctive for the genuine kindliness of his attitude, a tendency falling often into the error of idealizing unto exaggeration the virtues of a class." Again she observes that "If Heywood's pictures are distorted, the slant leans in the direction of virtue, his idealizations turning his realism into sentimentalism." Although not always relevant in the discussion of realism, some of Miss Cromwell's observations show that she is on the trail of Heywood's significance, as for example when she mentions the playwright's class consciousness (p. 104), his exaltation of trade (p. 94), and his condemnation of prodigality (p. 100). Miss Cromwell is rather misleading in her frequent references to Heywood's "lofty ideals" (e. g., pp. 150 and 191). He was a constructive propagandist for bourgeois prudential virtues. His ideals were of precisely the same altitude as those of Poor Richard.

Chapter IV, "Heywood's Technique," shows some painstaking labor to arrive at the obvious conclusion that the plays of Heywood "are characterized by a superficial and loose connection between the main and subordinate actions," a convention of Elizabethan drama, one should add. Chapter V, "Problems of Authorship," summarizes without new evidence opinion as to the authorship of six doubtful plays. There is no bibliography.

A looseness of expression causes the writer occasionally to say

what she probably does not mean. Heywood is not protesting in the prologue to *The English Traveller* against any "elaborate stage setting" (p. 66), but against the tyranny of the appetite for vaudeville. One can hardly describe *The Pleasant Conceits of Old Hobson the Merry Londoner* as "an Elizabethan story" (p. 50). Threads of fatalism, exuberant patriotism, loosely constructed plots, etc., are not "distinctively characteristic" of Heywood but are Elizabethan conventions. Parallels of commonplaces such as those on p. 149 are worthless.

The author of this study could have contributed a clearer discussion of Heywood's plays if she had been more familiar with his non-dramatic work, his plays other than those directly treated, some of the other Elizabethan literature of similar tone, and the Heywood bibliography. A dissertation in recent years on the dramatist's bourgeois plays,¹ even though it is by no means a definitive study, and Mr. Clark's bibliography² might have been suggestive.

LOUIS B. WRIGHT.

University of North Carolina.

Folklore in the English and Scottish Ballads. By LOWRY CHARLES WIMBERLY. The University of Chicago Press, 1928. Pp. xiii + 466.

The Types of the Folk-Tale: A Classification and Bibliography. Antti Aarne's *Verzeichnis der Märchentypen*, translated and enlarged by STITH THOMPSON. Folklore Fellows Communications, 74, Helsingfors, 1928. Pp. 279.

The publication of this volume encourages the hope that ballad study in America has at last passed beyond the period of vain strife about origins, communal or otherwise. In the present substantial work, origins receive no attention, all of the author's energy being concentrated on the subject-matter of the ballads themselves. Painstaking reading and analysis of the ballads in Child's standard work have resulted in systematic lists of the popular lore embedded in the ballad texts. These lists are arranged under four main heads: 1) *The Pagan Otherworld*, 2) *Pagan Otherworld Beings*, 3) *The Otherworld Spell*, 4) *The Christian Otherworld*. In so far as the ballads themselves are concerned, this work resolves itself into a *catalogue raisonné* of the learning in Child's introductions to

¹ F. Mowbray Velte, *The Bourgeois Elements in the Dramas of Thomas Heywood*, Princeton dissertation, 1924.

² A. M. Clark, "A Bibliography of Thomas Heywood," Oxford Bibliographical Society, *Proceedings and Papers*, Vol. 1, Part 2 (1925).

the various ballads. Thus, a person interested in ballad representations of other-world journeys will find a list of them on pp. 108-120.

If we look beyond the re-arrangement of Child's comments, we come to debatable material. In general, Mr. Wimberly regards the ballads as far more primitive than seems to me justifiable. There is slight evidence for assuming that the ballads spring from or bear numerous traces of a state of culture similar to that discussed in the works of Frazer and Tylor, from which Mr. Wimberly draws many parallels to ballad situations. In this spirit, the parrot in *Lady Isabel and the Elf-Knight* "is no doubt the rationalization of the early belief that all birds were able to speak and act like human beings" (p. 44). Is it necessary to believe that rationalization took place here, when the *Cukasaptati* (*Seventy Tales of a Parrot*), in which much the same sort of situation prevails, looms large on the story horizon of Western Europe? Again, on p. 86 we read "if we are to regard Percy and Earl Brand as 'culture brothers' to the Fijian or the Omaha Indian, possibly we should include Child Waters of another ballad in the same fraternity." Many will regard these as strange "culture brothers." One must question such easy *rapprochements* of primitive custom and ballad environment.

There are some bibliographical omissions. Bolte and Polivka, *Anmerkungen zu den Kinder- und Hausmärchen der Brüder Grimm*, 3 vols., Leipzig, 1913-14, is not mentioned. The *Bibliography*, pp. 431-439, contains the item "*Folklore Fellow* [*sic*] *Communications*, 1910-," but not a single monograph of this important series is mentioned in the book. In connection with *King John and the Bishop*, Walter Anderson's *Kaiser und Abt* (*FF. Comm.*, 42), a monument of modern scholarship, is not referred to. The section on riddlecraft does not notice the learned work of Jan de Vries, *Die Märchen von klugen Rätsellösern* (*FF. COMM.*, 73). The references in the section on "The Bone Soul" (pp. 68-72), concerned partly with *The Two Sisters*, do not include L. Mackensen, *Der singende Knochen* (*FF. COMM.*, 49). The reference to G. H. Gerould, *The Grateful Dead* (p. 269, n. 1) should be supplemented by S. Liljeblad, *Die Tobiasgeschichte mit anderen Märchen mit toten Helfer* (Lund, 1927). The discussion of elves and dwarfs (pp. 167 ff.), as well as that on the living corpse (pp. 229 ff.), would have been helped by a perusal of C. N. Gould's *They Who Await the Second Death* (*Scandinavian Studies and Notes*, 9, 1927, 167-201). Reference is nowhere made to the standard German ballad collection, L. Erk and F. H. Böhme, *Deutsche Liederhort* (Leipzig, 1883-84). The index would have been more usable if the ballads in the Child collection had been referred to by number. An extremely valuable supplementary index listing the variants collected since 1898 might have been compiled at no great additional labor. Misprints are few and unimportant. Difficult textual matter is capably handled.

Some twenty years ago the Folklore Fellows effected an organization the primary purpose of which was to facilitate research in the popular tale. Since bibliographical conditions were far from satisfactory, Antti Aarne was commissioned to prepare an index of folk-tales with the assistance of the Folklore Fellows. This index appeared in 1910 as *FF. Communications 3*, a work of some sixty pages. Commendable enough as an initial effort, the index became less adequate for the growing needs of investigators as time went on. The Folklore Fellows are to be warmly congratulated for having entrusted the revision to Mr. Thompson, who combines extraordinarily keen powers of analysis with the exact scholarship requisite for such an undertaking. An idea of the changes wrought may be gained from a glance at Type 301, *The Three Stolen Princesses*. Aarne devoted eleven lines to the type, including references to four analogues; Thompson has fifty-seven lines and thirty-eight analogues. The revision is thorough and workmanlike.

I look in vain for a discussion of what constitutes a "type." Aarne says merely (Thompson's translation, p. 10): "so far as possible a complete narrative has served as a basis for each type." Probably a hard and fast procedure for determining what constitutes a type cannot be reached; but it would be interesting to know the opinion of a scholar of wide experience in the popular tale.

In a work of this sort, personal opinion is likely to be extremely damaging, even when that opinion is held by so trustworthy a compiler as Mr. Thompson. As an admirable check on his opinions, Mr. Thompson gives (pp. 214-252) a list of types not included; that is, he has relegated to this section items which others have designated as types, but which he rejects "because of their lack of general distribution, or because they have not seemed to constitute a true folk-tale type, or for other reasons" (p. 214). One is forced to admire the candor of this procedure, although certain of the rejected types would seem worthy of inclusion in the main index, or at least might be dignified by a reference or two. *The Wandering Jew*, no. 754 *** (p. 226), for instance, is listed as having only Esthonian, Lappish, and Livonian variants; reference might have been made to Gaston Paris's chapter in his *Légendes du moyen âge*, or to J. Prost's *Die Sage vom ewigen Juden in der neueren deutschen Literatur*. Similarly, *The Homecoming Husband*, no. 974 * (p. 232) might possibly be a type. In order to find Type 1137 through the index, a person would have to know that Mr. Thompson regards Polyphemus as an ogre. An interesting detail is the inclusion of references to Mr. Thompson's forthcoming book, *The Materials of Folk-Literature: a Classification of Motifs*, a major work the publication of which will be awaited eagerly. *The Types of the Folk-Tale* must be regarded as a standard work, indispensable to every student of the popular tale.

Northwestern University.

JOHN W. SPARGO.

Shakespeare-Jahrbuch, herausgegeben im auftrage der deutschen Shakespeare-Gesellschaft von WOLFGANG KELLER. Band 64. Leipzig, 1928. Pp. 259.

Die Neun Dichter des Hamlet. By WILHELM MARSCHALL. Heidelberg-Rohrbach, Verlag Guenther Marstrand (Shakespeare-Bausteine), 1928. Pp. 75.

The Shakespeare-Jahrbuch for 1928 offers the usual features, both of practical chronicle and of homage. Performances of Shakespearean plays have steadily diminished in number since the high point of 1923. The *Merchant of Venice* wins first place for the year with 195 performances, nosing out the old favorite, *Twelfth Night*. *Julius Caesar* trails the field with only two performances.

As for the addresses and contributed papers that make up the larger part of the volume, hardly more than a bare enumeration will suffice. Professor Hermann Von Waltershausen sketches the influence of Shakespeare, Wagner apart, on nineteenth-century music. Walter Linden builds up from the plays a life-experience for Shakespeare of the familiar type—hope, disillusion, and reconciliation. Gregory von Glasenapp continues his study of the natural history of prophecy wherein the Witches in *Macbeth* furnish a classic and altogether credible case. An eighteenth century opera based on the *Tempest* is studied by Werner Deetjen. Hugo Daffner discusses Shakespeare's treatment of suicide in the light of the classical tradition to which he seems artistically to have assented. Ernest Gundolf speaks one word more in favor of the authenticity of the Darmstadt death-mask. Professor Elise Richter, following Professor Brandl's article in the Jahrbuch of 1917, considers the "Imogen-Portia" motive and finds fresh material in *El Patrañuelo* of Juan Timoneda. Finally, there is an admirably composed address on Marlowe, pronounced by Professor Schick at Weimar, introducing a performance of *Doctor Faustus*.

In five lectures Wilhelm Marschall seeks to establish the thesis, or rather develops the interesting assumption, that so great a play as *Hamlet* could not have been—was not, indeed—written by a man with a pen in his hand, but was spontaneously improvised by nine actor-playwrights. The author is convinced of the existence in England of a tradition of such extemporizing, similar to that of the *commedia dell'arte* in Italy. Save for the nine Muses and the seven choruses of the Angels, no conjunction quite so splendid has occurred since the morning stars sang together.

HARRY MORGAN AYRES.

Columbia University.

The Development of the Theatre. By ALLARDYCE NICOLL. London: George G. Harrap, 1927. Pp. 247.

"Unless we can appreciate the stage of Sophocles and the stage of Shakespeare (not separately, but in their interrelations) we cannot hope to understand their works aright; unless we have a knowledge of past theatrical effort we can barely form an opinion concerning the more recent developments in scenic artistry." Thus Professor Allardyce Nicoll sums up in the preface to his *Development of the Theatre* the necessity of a knowledge of the theatre and conditions of staging to an adequate understanding of the drama of any given period. Happily this necessity is now generally recognized. And happily at last in one volume amply illustrated we have a survey of the theatre's growth in Western Europe from its Grecian origins to the present day. All students of the drama will find this beautifully made book one of immense value. Here we have a lucid exposition supplemented by 271 diagrams, designs, and pictures illustrative of the theatre in its various stages. Many of these designs were hitherto inaccessible or scattered through numerous volumes.

Insofar as Professor Nicoll has a thesis it is the continuity of stage tradition from age to age. He traces the gradual changes in the Greek theatre from the simplest form of stage and auditorium to the relatively elaborate Hellenistic and Graeco-Roman theatres. The Middle Ages came nearer to a break with classical tradition than any period after, but the author finds even here the influence of the earlier staging. With the Renaissance came a renewal of classical influence in theatrical design. Vitruvius inspired Serlio, Palladio, and their successors; they in turn became the inspiration of designers for English stages. Professor Nicoll suggests (p. 123) that Burbage may have tried to reproduce in London in the Theatre and the Globe such forms of the Roman playhouse as then flourished in Italy, particularly the Teatro Olimpico of Palladio at Vicenza. This credits Burbage with a wider acquaintance with architecture than he probably had, but the writer is undoubtedly sound in his insistence on the influence of Italy even this early, though this influence was likely indirect. The direct debt of Inigo Jones and later theatrical designers to Italy is well known.

In the chapters on the Restoration, eighteenth-, and nineteenth-century theatres, the essential characteristics are presented with a discussion of the relationships with Continental theatrical development, except in the case of the nineteenth century play-houses, where the growth was parallel. In the final chapter is a discussion of the modern tendencies in the theatre, realistic and symbolic. In modern theatrical symbolism, Professor Nicoll finds little that is essentially new, for, he asks, were not the Greek and even the

medieval stages thus symbolic? The form of the symbols, however, especially of those who seek "an escape in the world of fantasy . . . into the misty regions of psycho-analysis," owes nothing to Grecian example.

In addition to treatments of architectural design and stage decoration, this volume provides a brief consideration in each period of stage costuming. In no period has the author been able to enter into the detailed and frequently debatable problems of theatrical history. Perhaps herein lies one of the chief values of the work. He is forced by the demand for compression to present a connected story of the theatre's development in its typical aspects. A discriminating bibliography is provided for those who wish to make a more minute study.

LOUIS B. WRIGHT.

The University of North Carolina.

BRIEF MENTION

The Assassination of Christopher Marlowe. (A new view). By SAMUEL A. TANNENBAUM. Privately printed. The Tenny Press, New York, 1928. Pp. 75. Dr. Tannenbaum's new view of the assassination of Marlowe is developed in large part from conclusions at which the author arrived in his recent monograph on "The Booke of Sir Thomas Moore." In that work he argued that the play on *More* was written in 1593, the year of Marlowe's death; that it was definitely associated with the anti-alien agitation of the early part of that year; that Thomas Kyd had a large hand in preparing it; and that Kyd's arrest on suspicion of complicity in the anti-alien propaganda of 1593 was a main reason why the play was not completed. Dr. Tannenbaum now attempts, by an equally clever marshalling of evidence and possibility, to relate the death of Marlowe to these same events.

He begins with the assumption, which there is slight reason to accept, that the official story of Marlowe's death at the hands of Ingram Frizer revealed comparatively little of the real truth. He conjectures, on tempting circumstantial evidence, that Kyd held Marlowe to be responsible for his arrest, and that the subsequent order for Marlowe's arrest, on May 18, was due in turn to Kyd's denunciation. Finally he ventures to infer that the ill-starred *More* play was intended as political propaganda in the interest of Sir Walter Raleigh, and that Marlowe's murder was concocted by Raleigh to safeguard himself. "He knew," says Dr. Tannenbaum of Raleigh,

"none so well as he, that his and all his friends' fortunes were desperate if Marlowe divulged what he knew."

The case against Raleigh is at worst but a dark suspicion, without positive evidence to support it; and the entire theory rests upon the hypothesis that the play of *More* can be dated as early as 1593—a hypothesis which must still be regarded as unproved; but the essay is most subtly and interestingly developed and in it Dr. Tannenbaum has again presented scholars with a very profitable example of the imaginative interpretation of literary history.

TUCKER BROOKE.

Yale University.

Twelfth Night. By William Shakespeare. With an introduction by J. DOVER WILSON. Boston, Houghton Mifflin, 1928. \$2.00. This volume is one of a series which offers at a moderate price excellent photographic facsimiles of separate plays as they appear in the First Folio, with lists of modern readings, and short bibliographical introductions by the editor. A thoroughly commendable undertaking.

H. S.

Several of My Lives. By LOUIS N. PARKER. London, Chapman and Hall, 1928. Pp. 312. 21 s. Students of the nineteenth-century drama, and those interested in modern pageantry, will find this autobiography of Mr. Parker a "source book" of value. Aside from the charm of the author's style, the attractive personality which is reflected in pages modest as well as humorous, and the pictures of Europe before the Franco-Prussian War, vivid and sympathetic, there are glimpses of the stage and the actors in England and this country from the 'eighties on, which have the authority of one writing from personal experience. "The father of modern pageantry" sets forth his ideals of what a pageant should be; the first of our pageant-masters gives much valuable information concerning the production of these spectacles, and the effects which they may be expected to have—have, indeed, actually had, when properly managed; and a distinguished dramatist—who was, incidentally, one of the first Englishmen to appreciate Ibsen—writes illuminatingly of his profession.

ROBERT WITHINGTON.

Smith College.

RECENT PUBLICATIONS

ENGLISH

[The *English* list includes only books received.]

App, August J.—*Lancelot in English Literature, His Rôle and Character.* Washington, D. C.: Catholic Univ. Press, 1929. Pp. iv + 261.

Bateson, F. W.—*English Comic Drama 1700-1750.* New York: Oxford University Press, 1929. Pp. viii + 158. \$2.50.

Baxter, F. W. (ed.).—*Lectures on the English Poets by William Hazlitt.* New York: Oxford Univ. Press, 1929. Pp. xii + 330. \$1.25.

Bhattacharje, Mohinimohan.—*Studies in Spenser.* Calcutta: Calcutta Univ. Press, 1929. Pp. ix + 93.

Bridges, Robert.—*A Critical Introduction to Keats, Collected Essays, Papers, etc.* New York: Oxford Univ. Press, 1929. Vol. IV. Pp. 71-171. \$1.00

Cain, Henry Edward.—*James Clarence Mangan and the Poe-Mangan Question.* Washington, D. C.: Catholic Univ. Press, 1929. Pp. xiv + 95.

Chapman, J. A.—*Papers on Shelley, Wordsworth and the Poe-Mangan Question.* New York: Oxford Univ. Press, 1929. Pp. viii + 171. \$2.25.

Crotch, W. J. B. (ed.).—*The Prologues and Epilogues of William Caxton.* New York: Oxford Univ. Press (for E. E. T. S.) 1928. Pp. clxiii + 115. \$6.00.

Dewar, R. (ed.).—*Burns' Poetry and Prose with Essays by Mackenzie, Jeffrey, Carlyle and Others.* New York: Oxford Univ. Press, 1929. Pp. xx + 203. \$1.25.

Ellis, T. P.; Lloyd, John (ed.).—*The Mabinogion, a new Translation.* New York: Oxford Univ. Press, 1929. Two vol. \$3.50.

Garrod, H. W.—*The Profession of Poetry.* New York: Oxford Univ. Press, 1929. Pp. xii + 270. \$4.50.

Hartwell, Kathleen Ellen.—*Lactantius and Milton.* Cambridge: Harvard Univ. Press, 1929. Pp. xv + 220.

Hebel, J. William and Hudson, Hoyt H. (eds.).—*Poetry of the English Renaissance. 1509-1660. Selected from early editions and manuscripts.* New York: F. S. Crofts, 1929. Pp. ix + 1068. \$5.00.

Howe, George and Harrer, G. A. (eds.).—*A Handbook of Classical Mythology.* New York: F. S. Crofts, 1929. Pp. ix + 301. \$1.50.

Hubbell, Jay B.—*Enjoyment of Literature.* New York: Macmillan, 1929. Pp. xiii + 289. \$1.75.

Hughes, Merritt Y.—*Virgil and Spenser.* (Univ. California Publications in English, II, no. 3). Berkeley: Univ. Calif. Press, 1929. Pp. 263-418. \$2.00.

Kaiser, J. W.—*Introduction to the Study and Interpretation of Drama.* Amsterdam: N. V. Swets and Zeitlinger, 1929. Pp. 79.

Kölner Anglistische Arbeiten.—Herbert Schöffner, ed. *Leipzig: Bernhard Sauchnitz*, 1929. (4) Philippson, Ernst Alfred.—*Germanisches Heidentum bei den Angelsachsen.* Pp. 239; (5) Huscher, Herbert.—*Über Eigenart und Ursprung des Englischen Naturgefühls.* Pp. 39; (6) Simon-Baumann, Lotte.—*Die Darstellung der Charaktere in George Eliots Romanen.* Pp. 251; (7) Hoenel, Ernst Felix.—*Die Soziale Herkunft der Neuzeitlichen Dialektliteratur Englands.* Pp. 67; (8) Jacob, Ernst Gerhard.—*Daniel Defoe Essay on Projects (1697) Eine Wirtschafts und Sozialgeschichtliche studie.* Pp. 142.

Lieder, Paul Robert; Lovett, Robert Morss; Root, Robert Kilburn (eds.).—*British Drama. Ten Plays from the Middle of the Fourteenth Century to the End of the Nineteenth.* Boston: Houghton, Mifflin, 1929. Pp. v + 371. \$1.80.

Luick, Karl.—*Historische Grammatik der Englischen Sprache. Erster Band: Einleitung, Lautgeschichte Lieferung 6II-9 (Seite 549-796).* Leipzig: Chr. Herm. Tauchnitz, 1929. M. 12.50.

Monroe, Nellie E.—*Nicholas Breton as a Pamphleteer.* Philadelphia: Univ. Pennsylvania Press, 1929. Pp. 3-98.

Newcomer, Alphonse Gerald and Tracy, Henry David (eds.).—*Much Ado About Nothing. Parallel Passage Edition.* Stanford Univ.: Stanford Univ. Press, 1929. Vol. I, Number 2. Pp. 55-275. \$2.00.

Nungeyer, Edwin.—*A Dictionary of Actors and of other Persons associated with the Public Representation of Plays in England before 1642.* New Haven: Yale Univ. Press, 1929. Pp. vi + 438. \$5.00.

Pence, Raymond Woodbury.—*College Composition.* New York: Macmillan, 1929. Pp. xii + 410.

Plessow, Gustav (ed.).—*Des Haushälters Erzählung aus den Canterbury Geschichten Gottfried Chaucers.* (Trübners Philologische Bibliothek, 12). Berlin und Leipzig: Walter De Gruyter, 1929. Pp. x + 169.

Pottle, Frederick Albert (ed.).—*The Literary Career of James Boswell, Esq. Being the Bibliographical Materials for a Life of Boswell.* New York: Oxford Univ. Press, 1929. Pp. xlv + 335. \$15.00.

Pyre, J. F. A.—A Short Introduction to English Versification. *New York*: F. S. Crofts, 1929. Pp. v + 54. \$0.50.

Roberts, Ada Wallace.—A Historical and Critical Study of the Kailyard School of Fiction (The Culver-Stockton Quarterly, Vol. V, Nos. 1 and 2). *Canton, Mo.*: Culver-Stockton College, 1929. Pp. 1-38, 39-60.

Roberts, Morris.—Henry James' Criticism. *Cambridge*: Harvard Univ. Press, 1929. Pp. x + 131. \$3.00.

Saurat, Denis.—Blake and Modern Thought. *New York*: Lincoln MacVegh, 1929. Pp. vii + 184.

Scott, Janet G. (ed.)—Les Sonnets Élisabéthains. *Paris*: H. Champion, 1929. Pp. iv + 343.

Seymour, St. John D.—Anglo-Irish Literature. *Cambridge*: Cambridge Univ. Press, 1929. Pp. x + 169. 12 s. 6 d.

Taft, Kendall B.; McDermott, John Francis; Jensen, Dana O. (eds.)—College Readings in Contemporary Thought. *Cambridge*: Riverside Press, 1929. Pp. x + 533. \$2.00.

Thompson, Stith (ed.)—Tales of the North American Indians. *Cambridge*: Harvard Univ. Press, 1929. Pp. xxiii + 386. \$6.00.

Thorpe, Clarence DeWitt and Whitmore, Charles E. (eds.)—The Fred Newton Scott Anniversary Papers. *Chicago*: Univ. Chicago Press, 1929. Pp. ix + 319. \$5.00.

Tillyard, E. M. W. (ed.)—The Poetry of Sir Thomas Wyatt. A selection and a study. *London*: Scholartis Press, 1929. Pp. xi + 189. 7 s. 6 d.

Ward, Ida C.—The Phonetics of English. *New York*: D. Appleton, 1929. Pp. v + 176.

Welby, T. Earle (ed.)—James Hogg, the Poetical Mirror. *London*: Scholartis Press, 1929. Pp. v + 192. 8/6.

White, Beatrice (ed.)—The Eclogues of Alexander Barclay. *London*: Oxford Univ. Press (for E. E. T. S.), 1928. Pp. clxiii + 272. 25s.

Williams, Charles.—A Myth of Shakespeare. *New York*: Oxford University Press, 1928. Pp. 146. \$1.75.

Wilson, F. P.—The Batchelars Banquet, an Elizabethan Translation of Les Quinze Joyes de Marriage. *New York*: Oxford University Press, 1929. Pp. xlviii + 124. \$3.25.

Zandvoort, R. W.—Sydney's Arcadia, A Comparison Between the Two Versions. *Amsterdam*: N. V. Swets and Zeitlinger, 1929. Pp. xiv + 215.

GERMAN

Bolte, Johannes.—Fahrende Leute in der Literatur des 15. u. 16. Jahrhunderts

[Sitzungsber. d. preuss. Akad. d. Wiss. Phil.-hist. Kl. 31, 1928]. *Berlin*: de Gruyter, 1928. 33 pp. 4° M. 2.

Bonsels, Waldemar.—Die Biene Maja und ihre Abenteurer. Ed. with Notes, Exercises and Vocabulary by Franz Schneider and Martha J. Boyd. *Boston*: Heath [1929]. viii, 280 pp. \$1.20.

Brosius, Hildegard.—Das politische Problem in Schillers "Don Karlos." Diss. *Erlangen*: 1928. 102 pp.

Brandt, Martha.—Beiträge zur mhd. Wortforschung. Diss. *Köln*: 1928. 86 pp.

Bützler, Juliane.—Geschichte der rheinischen Sage und die Romantik in ihrem Einfluss auf deren Wiederbelebung [Beiträge zur rhein. u. westfäl. Volkskunde H. 2 = Zs. d. Ver. f. rhein. u. westfäl. Volkskunde Jg. 1928, H. 1-4]. *Elberfeld*: A. Martini & Grüttesien, 1928. 78 pp. M. 3.

Clauss, Walter.—Die Mundart von Uri. Laut- u. Flexionslehre [Beiträge zur Schweizerdeutschen Grammatik. 17]. *Frauenfeld*: Huber & Co., 1929. x, 265 pp. M. 8.

Eckhardt, Martin.—Der Einfluss der Madame Guyon auf die norddeutsche Laienwelt im 18. Jh. Diss. *Köln*: 1928. 89 pp.

Eichhorn, Otto.—Die südegerländer Mundart. (Lautlehre). [Beiträge zur Kenntnis sudetendeutscher Mundarten. 4]. *Reichenberg*: Sudetendeutscher Verlag, 1928. vii, 108 pp. M. 2.

Engels, Paul.—Die äusseren Stilmittel in vagantenhafter Lyrik und bei Gottfried von Strassburg. Ein Beitrag zur Kenntnis der Beziehungen zwischen der deutschen und der lateinischen Literatur des Mittelalters. Diss. *Köln*: 1928. 203 pp.

Feilner, Herm.—Grillparzers Auffassung des Schicksals. Diss. *Würzburg*: 1928. 45 pp.

Golther, Wolfgang.—Tristan und Isolde in der französischen und deutschen Dichtung des Mittelalters und der Neuzeit [Stoff- u. Motivgeschichte der deutschen Literatur. 2]. *Berlin*: de Gruyter, 1929. vi, 72 pp. M. 4.

Grob, Johann.—Epigramme. Nebst einer Auswahl aus seinen übrigen Gedichten. Hrsg. u. eingel. von Axel Lindquist. [Bibl. d. Lit. Ver. Stuttgart, No. 273]. *Leipzig*: K. W. Hiersemann, 1929. 270 pp. M. 26.

Günther, Christian.—Die ersten humoristischen Gedichte. Der Gang des Hofes. Abschied in Ruskowitz. Mit 2 Kt. Zeichn. u. Anm. v. Adalbert Hoffmann [Gabe der Christian-Günther-Gesellschaft, 1928]. *Breslau*: W. G. Korn, 1929. 11 pp. M. 1.50.

Guth, Anna.—Theodor Storms "Gartenpoesie," ihre Grundlagen u. ihre Entwicklung. Diss. *Königsberg*: 1928. 82 pp.

Heine, Heinr.—Memoiren. Hrsg. [und ergänzt] von Herbert Eulenberg. *Berlin-Zehlendorf: Rembrandt-Verlag* [1929]. 675 pp. M. 14.

Heyden, Franz.—Deutsche Lyrik. Nachschaffende Betrachtungen lyrischer Gedichte. *Hamburg: Hanseat. Verlagsanstalt* [1928]. 236 pp. M. 5.

Holl, Karl.—Gotthold Ephraim Lessing. Gedächtnisrede [Karlsruher akad. Reden. 3.]. *Karlsruhe: C. F. Müller*, 1929. 19 pp. 80 Pf.

Horber, Ambros.—Echtheitsfragen bei Abraham a Sancta Clara [Forschungen zur neueren Literaturgesch. 60]. *Weimar: A. Duncker*, 1929. viii, 94 pp. M. 5.40. (Münchener Diss.)

Iheronimus (Sanctus Eusebius Hieronymus).—Paulus der Eremit. Paulus des ersten heremiten Leben, das Iheronimus beschreiben hevet. Nach einer Hs. aus d. 15. Jh. mit Einl., Anm. u. Glossar hrsg. v. Joh. Mich. Toll [Germanische Studien H. 67.]. *Berlin: Ebering*, 1929. xv, 42 pp. M. 3.50.

Jobst, Hanns.—Über den Einfluss der Antike auf die Dichtung August von Platens [Schriften der Platen-Gesellschaft, Stück 5]. *München: Val. Höfling*, 1928. 105 pp.

Kainz, Friedr.—Geschichte der deutschen Literatur. Bd. 2. Von Klopstock bis zum Ausgang der Romantik. Bd. 3. Von Goethes Tod bis zur Gegenwart. [Sammlung Götschen 783. 1004.] *Berlin: de Gruyter*, 1929. 136; 146 pp. M. 1.50 each.

Karg, Fritz.—Syntaktische Studien. *Halle: Niemeyer*, 1929. vii, 194 pp. M. 8.

Klein, Johannes.—Walter Flex ein Deuter des Weltkrieges. Ein Beitrag zur literaturgeschichtlichen Wertung deutscher Kriegsdichtung [Beiträge zur deutschen Literaturwissenschaft 33]. *Marburg: Elwert*, 1929. x, 138 pp. M. 5.

Klein, Karl Kurt.—Rumänisch-deutsche Literaturbeziehungen. 2 Studien. *Heidelberg: Winter*, 1929. xvi, 150 pp. M. 7.

Klug, Alfred.—Dahns Erzählung Sigwalt und Sigridh. Eine Quellenstudie. *Czernowitz: F. V. Mühldorf*, 1929. 31 pp. M. 1.50.

Kraus, Karl.—Literatur und Lüge. *Wien: Verlag "Die Fackel"*, 1929. 367 pp. M. 4.60.

Küpper, Helmut.—Jean Pauls "Wuz." Ein Beitrag zur literarhist. Würdigung des Dichters. [Hermaea. 22]. *Halle: Niemeyer*, 1928. 86 pp. M. 3.

Landau, Edwin.—Karl Wolfskehl. Stil-kritische Untersuchungen seiner Lyrik. [Diss. Breslau]. *Hellerau: 1928*. 73 pp. M. 3.

Levy, Erna.—Die Gestalt des Künstlers im deutschen Drama von Goethe bis Hebbel.

[German Studien, H. 68]. *Berlin: Ebering*, 1929. 155 pp. M. 6.

Liebeskind, Fritz.—Drei Ilmenauer Goethe-Erinnerungen. *Ilmenau: [1929]*. 165 pp., 25 illustrations. M. 5.50.

Löffler, Fritz.—Das epische Schaffen Eduard von Keyserlings. *Diss. München: 1928*. 67 pp.

Lütgen, Eduard.—Studien zur Novellentechnik des Ferdinand v. Saar. *Diss. Münster: 1928*. 107 pp.

Mak, W.—Die schlesischen Mundarten. Deutsche Mundarten in Oberschlesien [S.-A. aus Der Oberschlesier, Jg. 1929, Februar]. *Colonnouska: Karl Sczodrok*, 1929. 86 pp. M. 1.20.

Maurer, Friedrich.—Studien zur mitteldeutschen Bibelübersetzung vor Luther [Germanische Bibliothek, 2. Abt. Untersuchungen und Texte 26]. *Heidelberg: Carl Winter*, 1929. xii, 144 pp. M. 7.

Mensch, Ella.—Er lebt noch immer! Ein Spielhagen-Brevier. *Leipzig: L. Staackmann*, 1929. 83 pp. M. 1.50

Mühlberger, Josef.—Die Dichtung der Sudetendeutschen in den letzten fünfzig Jahren. [Ostmitteldeutsche Bücherei]. *Kassel-Wilhelmshöhe: J. Stauda*, 1929. 278 pp. M. 8.

Murner, Thomas.—Deutsche Schriften mit den Holzschnitten der Erstdrucke. Hrsg. v. Franz Schulz. Bd. 8: Kleine Schriften (Prosaschriften gegen die Reformation). Tl. 3. Hrsg. von Wolfg. Pfeiffer-Belli. *Berlin: de Gruyter*, 1928. iv, 192 pp. M. 12.

Nagler, Alois M.—Hebbel und die Musik. *Köln: J. P. Bachem*, 1928. 146 pp. M. 3.60.

Niederdeutsches Jahrbuch.—Jahrbuch des Vereins für niederdeutsche Sprachforschung. 54. Jg. [Festschrift, Wilh. Seelmann zu S. 80. Geburtstage gewidmet]. *Hamburg: K. Wachholtz*, 1929. viii, 138 pp. M. 4.

Oberbeck, Helene.—Die religiöse Weltanschauung des Novalis. *Diss. Berlin: 1928*. 68 pp.

Öhmann, Emil.—Zur Kindheit Jesu Konrad von Fussesbrunnen. Anh.: Reimwörterbuch u. Reimwortverzeichnis. [Turun Yliopiston Julkaisuja. Annales universitatis Aboensis. Ser. B. Tom. 8]. *Turku (Åbo): 1929*. 138 pp. Finn. Mark 50.

Pachaly, Paul.—Erläuterungen zu Otto Ludwigs "Die Heiterethei." [Königs Erläuterungen z. d. Klassikern, Bdch. 223-225]. *Leipzig: Herm. Beyer* [1929]. 181 pp. M. 1.80.

Paul, Otto.—Der dreisilbige Auftakt in Reimpaaren Wolframs v. Eschenbach, mit einem Ausblick auf das Vorkommen des zweisilbigen Auftakts. *Diss. München: 1928*. 80 pp.

Petersen, Julius.—Goethes Faust auf der deutschen Bühne. Eine Jahrhundertbetrachtung. *Leipzig*: Quelle & Mayer, 1929. 52 pp., 16 plates. M. 4.

Pirk, Kurt.—Grammatik der Lauenburger Mundart. Ein Beitrag zur niederdeutschen Sprache in Ostpommern [Vorarbeiten zum Pommerschen Wörterbuch. H. 1]. *Greifswald*: L. Bamberg, 1928. 47 pp. M. 2.50.

Pistorius, Martin.—Heinrich Aushelm von Ziegler und Kliphausen. Sein Leben und seine Werke mit besonderer Berücksichtigung der "asiatischen Banise" nebst ihrer Fortsetzung, ihren Nachahmungen und Bearbeitungen. Diss. *Jena*: 1928. 52 pp.

Preibisch, Werner.—Die sachlichen Widersprüche in Goethes Faust I. und ihre Erklärung. Diss. *Münster*: 1928. 111 pp.

Quint, Joseph.—Deutsche Mystikertexte des Mittelalters, zusammengestellt u. bearb. 1. *Bonn*: P. Hanstein, 1929. iv, 63 pp. M. 2.80.

Reckzeh, Gerhart.—Grillparzer und die Slaven. [Forschungen z. neueren Literaturgesch. 59.]. *Weimar*: A. Duncker, 1929. xii, 96 pp. M. 5.40.

Regeln für die deutsche Rechtschreibung nebst Wörterverzeichnis. *Berlin*: Weidmann, 1929. 61 pp. 30 Pf.

Reisert, Karl.—Aus dem Leben und der Geschichte deutscher Lieder. Mit einer Beilage: 100 Semester "Deutsches Kommerzbuch." und 50 Semester "Deutsche Lieder." *Freiburg*: Herder, 1929. iv, 184 pp. M. 6.

Rosenberg, Hans.—Die Jugendgeschichte Rudolf Hayms. Diss. *Berlin*: 1928. 45 pp.

Rudolf von Ems.—Alexander. Ein höfischer Versroman des 13. Jh. Zum 1. Male hrsg. von Victor Junk. Tl. 1: Buch 1-3. [Bibl. d. Liter. Ver. Stuttgart, Publ. 272]. *Leipzig*: K. W. Hiersemann, 1928. vii, 446 pp. M. 30.

Scharer, Walther.—Wilhelm Raabes literarische Symbolik, dargestellt an Prinzessin Fisch. Diss. *München*: 1928. 102 pp.

Schmeller, Joh. Andreas.—Die Mundarten Bayerns, grammatisch dargestellt. München 1821. Neudr. *München*: M. Hueber, 1929. iv, 176, 6 pp. M. 4.20.

Schmid, Karl.—Studien zu den Fabeln Abrahams A Sancta Clara. Diss. *München*: 1928. 48 pp.

Schneider, Ferd. Jos.—Lessing und die Monistische Weltanschauung [Hallische Universitätsreden. 41]. *Halle*: Niemeyer, 1929. 20 pp. M. 1.

Schücking, Julius Lothar.—Das Geistesleben des Münsterlandes während des ersten Drittels des vorigen Jahrhunderts mit bes.

Berücksichtigung der romantischen Ideen. Diss. *Münster*: 1928. 71 pp.

Schulze, Hans Georg.—Miltons verlorenes Paradies in deutschem Gewand. Diss. *Bonn*: 1928. 103 pp.

Schwan, Wilh. Bernh.—Die opernästhetischen Theorien der deutschen klassischen Dichter. Diss. *Bonn*: 1928. 47 pp.

Sertorius, Lilli.—Der Wandel des deutschen Hölderlinbildes. Diss. *Köln*: 1928. 81 pp.

Sommer, Paul.—Erläuterungen zu C. F. Meyers "Jürg Jenatsch";—zu "Huttens letzte Tage." [Königs Erl. z. d. Klassikern. Bd. 218. 217]. *Leipzig*: Beyer [1928] 67 pp. 60 Pf. each.

Sperl, Heinr.—Naturalismus u. Idealismus in der ahd. Lit. Dargest. am Hildebrands-, Ludwigs-, Gallus- u. Georgslied [Bausteine zur Gesch. d. deu. Lit. Bd. 23]. *Halle*: Niemeyer, 1928. x, 202 pp. M. 7.

Spoerri, Theophil.—Präludium zur Poesie. Eine Einführung in die Deutung des dichterischen Kunstwerks. *Berlin*: Fricke-Verlag [1929]. 333 pp. M. 10.

Stecher, Richard.—Erläuterungen zu Goethes "Wilhelm Meisters Lehrjahre." [Königs Erläuterungen zu d. Klassikern, 226-227]. *Leipzig*: Beyer [1929]. 119 pp. M. 1.20.

Stockum, Th. C. van.—Lessing absconditus Gedächtnisrede. *Amsterdam*: H. J. Paris [1929]. 27 pp. M. 1.50.

Vogel, Adolf.—Herders "Journal meiner Reise von 1769" Ideengehalt u. die Bedeutung für die geistige Entwicklung des Verf. Diss. *Hamburg*: 1928. 94 pp.

Voss, Ernst.—Vier Jahrzehnte in Amerika. Gesammelte Reden und Aufsätze. Hrsg. von O. E. Lessing. *Berlin und Leipzig*: Deutsche Verlags-Anstalt Stuttgart, 1929. 452 pp.

Wehler, Elfriede.—Die epische Darstellung in Heinrich Laubes Romantrilogie "Der Deutsche Krieg." Diss. *Hamburg*: 1928. 71 pp.

Weissgräber, Kurt.—Der Bedeutungswandel des Präterito-Präseus "kann" vom Urgermanisch-Gotischen bis zum Althochdeutsch-Frühmittelhochdeutschen. [Königsberger deutsche Forschungen. H. 4]. *Königsberg*: Gräfe & Unzer, 1929 x, 115 pp. M. 4.50.

Welter, Nikolaus.—Mundartliche und hochdeutsche Dichtung in Luxemburg. Ein Beitrag zur Geistes- u. Kulturgeschichte des Grossherzogtums. *Luxemburg*: St. Paulus-Ges., 1929. xiv, 401 pp. M. 5.

Welter, Wilh.—Studien zur Dialektgeographie des Kreises Eupen. Mit 1 Kt. [Rheinisches Archiv. 8]. *Bonn*: L. Röhrscheid, 1929. viii, 128 pp. M. 16.

Weissert, Otto.—Ludwig Tieck als Kritiker des Dramas und Theaters. Diss. München: 1928. 75 pp.

Werner, Hugo.—Hebbels Änderungen an den Gedichten. (Ausg. 1842, 1848, 1857). [Hebbel-Forschungen, Nr. 19]. Berlin: B. Behr, 1929. vii, 224 pp. M. 5.50.

FRENCH

About.—Le roi des Montagnes, ed. J. Senior. New York: Oxford Press, 1929. \$70.

Bernard, C. de.—La Peau du lion, ed. R. W. Hartland. Oxford: Clarendon Press, 1929. 95 pp.

Boyslesve, R.—Réflexions sur Stendhal. Paris: Le Divan, 1929. 100 pp. Fr. 18.

Brosses, le président de.—Lettres éd. y Bézard. Paris: Firmin-Didot, 1929. 365 pp. Fr. 35.

Brutsch, C.—Essai sur la poésie de Verhaeren. Paris: Bocard, 1929. 236 pp. Fr. 20.

Calmette, P.—La grande passion d'A. France. Paris: Seheur, 1929. 350 pp. Fr. 40.

Canfield, R. V.—The Fr. literature of Louisiana. New York: Inst. of Fr. Studies, 1929. xv + 282 pp.

Chéreau, G.—Short stories, ed. Joseph Brown and D. I. Chapman. New York: Holt, 1929. xv + 184 pp. \$1.00.

Chinard, G.—Lettres inédites de Beaumarchais, de Mme de B. et de leur fille Eugénie. Paris: Margraff and Baltimore: J. H. Press, 1929. 141 pp. \$2.00.

—The Literary Bible of Thomas Jefferson. Baltimore: J. H. Press, 1928. 210 pp. \$3.00

—Lettres de Du Pont de Nemours écrites de la prison de la Force. Paris: Margraff, 1929. 102 pp. Fr. 30.

Cru, A. L.—La lecture expliquée. New York: Silver, Burdett, 1929. xxiv + 177 pp.

Daudet.—Le Petit Chose, ed. Cestre. Chicago: Winston, 1929. 307 pp. \$80.

Dodds, M.—Le récits de voyages, sources de l'esprit de Montesquieu. Paris: Champion, 1929. 302 pp. Fr. 30.

Dondo, M.—Mod. Fr. Course. Boston: Heath, 1929. xiv + 546 pp. \$1.72.

Dreyfus, R.—La vie et les prophéties du comte de Gobineau. Paris: Grasset, 1929. 350 pp. Fr. 15.

Dumas, père.—Antony, ed. M. Baudin. New York: Oxford. 1929. xv + 117 pp. \$90

Elkington, M. E.—Les relations de société entre l'Angleterre et la France sous la

Restauration. Diss. Paris: Champion, 1929. 208 pp. (Bib. de la R. L. C.)

Gougenheim, G.—Etude sur les périphrases verbales de la langue fr. Paris: Belles lettres, 1929. xiii + 383 pp.

—La langue populaire dans le premier quart du XIXe s. Ibid., 1929. xviii + 223 pp.

Greenfield, E. V.—Parmi les conteurs modernes. Boston: Ginn, 1929. vii + 235 pp. \$.84.

Guillot de Saix.—Une farce de Molière, reconstitué d'après de documents inédits. Paris: Stock, 1929. 32 pp.

Heiss, H.—Molière. Leipzig: Quelle u. Meyer, 1929. xii + 220 pp.

Henriot, E.—Aricie Brun, ed. R. E. Rockwood. Boston: Ginn, 1929. xxv + 410 pp. \$1.80.

Küchler, W.—Molière. Leipzig: Teubner, 1929. 270 pp. M. 10.

Labé, L.—Œuvres complètes, éd. P. C. Boutens, introd. de Salverda de Grave. Maestricht: Stols, 1928. 198 pp.

Labiche et Martin.—La Poudre aux yeux, ed. Alice Cardon. New York: Century, 1929. xiii + 163 pp. \$.88

Lafont, A.—Narcisse ou les amours de Lamartine. Paris: Seheur, 1929. 400 pp. Fr. 25.

La Rochefoucauld.—Œuvres, éd. H. Rambaud. T. I. Paris: Cité des livres, 1929. xix + 381 pp.

Lasserre, P.—Faust en France. Paris: Calmann-Lévy, 1929. 248 pp. Fr. 12.

Lebey, A.—Lamartine dans ses horizons. Paris: Michel, 1929. 460 pp. Fr. 20.

Levrault, L.—La Critique litt. Paris: Mellotté, 1929. 160 pp. Fr. 7.50.

Lucas Dubretón, J.—Alejandro Dumas, padre. Madrid: 1929. 269 pp. 5 ptas.

Mac Pherson, H. D.—Censorship under Louis XIV. New York: Inst. of Fr. Studies, 1929. xvi + 175 pp. \$1.50.

Macy, P.—Toc, toc, toc! douze petites pièces faciles, ed. E. Malakis. New York: Macmillan, 1929. ix + 209 pp. \$1.25.

Maurois, A.—Le pays des 36,000 volontés, ed. H. Kurz. New York: Holt, 1929. vii + 148 pp.

Montaigne.—Essais, éd. Strowski. T. IV. Paris: Chron. des lettres fr., 1929. 345 pp.

Nerval, G. de.—Nouvelles et fantaisies, éd. J. Marsan. Paris: Champion, 1928. xxiv + 323 pp.

Pailleron.—Petite Pluie, ed. C. C. Clarke. New York: Century, 1929. ix + 105 pp. \$1.00.

Piastra, G.—Enrico Murger e la Bohème. Genova: Edit. "Apuania," 1928. 83 pp. L. 5.

Plattard, J.—Vie de Rabelais. *Paris*: Van Oest, 1928. viii + 207 pp.

Poizat, A.—Du classicisme au symbolisme. *Paris*: Nouv. rev. crit., 1929. 220 pp. Fr. 12.

Prévost.—Manon Lescaut, ed. H. Kurz. *New York*: Oxford Press, 1929. xxvii + 289 pp.

Rabelais.—The Extant Works, trans. Samuel Putnam. 3 vols. *New York*: Covici-Friede, 1929. xxxviii + 1274 pp.

Racine.—Bérénice, ed. W. S. Maguinness. *Manchester*: Univ. Press, 1929. lii + 116 pp. 3 s. 6 d.

Raimondi, G.—Il cartesiano signor Teste. *Firenze*: Ediz. di "Solaria," 1928. 63 pp. L. 7.

Rhodes, S. A.—The Cult of Beauty in Baudelaire. 2 vols. *New York*: Inst. of Fr. studies, Columbia, 1929. xxi + 617 pp. \$3.00.

Richon, F.—J. A. Rimbaud. *Paris*: Champion, 1929. 363 pp. Fr. 40.

Roe, F. C.—Modern tales from France. *New York*: Longmans, Green, 1929. xiv + 160 pp. \$.90.

Rolland de Renéville.—Rimbaud le voyant. *Paris*: Au Sans Pareil, 1929. 200 pp. Fr. 12.

Ronsard.—L'hymne de Henry II, éd. H. Vaganay. *Lyon*: Vaganay, 1927. 45 pp.

—Euvres, éd. Laumonier, t. V. *Paris*: Hachette, 1928. xxxii + 275 pp. Fr. 30 (Soc. des textes fr. mod.).

Rosbroeck, G. L. van.—Alzirette: an unpub. parody of Voltaire's *Alzire*. *New York*: Inst. of Fr. studies, 1929. 75 pp.

—*L'Empirique*, an unpub. parody of Voltaire's *Mahomet*. *Ibid.*, 1929. 77 pp.

Rosca, D. D.—L'Influence de Hegel sur Taine. *Paris*: Gamber, 1928. 431 pp. Fr. 30.

Roth, G.—Les Essais de Montaigne. *Paris*: Delagrave, 1929. 400 pp. Fr. 12.

Rowbotham, A. H.—The Literary Works of Count de Gobineau. *Paris*: Champion, 1929. 171 pp.

Ruchon, F.—J.-A. Rimbaud. *Paris*: Champion, 1929. 363 pp.

Sandfeld, Kr.—Syntaxe du fr. contemp. I. Les Pronouns. *Paris*: Champion, 1928. 477.

Schinz, A.—La Pensée de J.-J. Rousseau. *Paris*: Alcan, 1929. xii + 521 pp.

Scudéry, G. de.—Le Prince déguisé, repub. with introd. by B. Matulka. *New York*: Inst. of Fr. Studies, 1929. 102 pp. \$1.00.

Smith, M. A.—Short stories by Fr. Romanticists. *New York*: Heath, 1929. v + 294 pp. \$1.20.

Sorel.—Francion, éd. E. Roy, t. III. *Paris*: Hachette, 1928. 189 pp.

Soula, C.—La Poésie et la pensée de Mallarmé. *Paris*: Champion, 1929. 30 pp. Fr. 12.

Vauvenargues.—Euvres, éd. P. Varillon. T. I. *Paris*: Cité des livres, 1929. xxiii + 290 pp.

Vedel, Valdemar.—Fransk Klassik: Corneille og hans Samtid. *Copenhagen*: Gyldendalske Boghandel, 1927. 251 pp.

Vie de S. Thibaut, la, ed. H. E. Manning. *New York*: Inst. of Fr. Studies, 1929. ix + 134 pp. \$1.25.

Wright, E. H.—The Meaning of Rousseau. *New York*: Oxford Press, 1929. 168 pp. \$3.00.

Wyss, J. R.—Le Robinson suisse, ed. R. Scott. *New York*: Oxford Press, 1929. 96 pp. \$.50.

Zamacois, M.—La Fleur merveilleuse, ed. F. S. Shears and E. Casati. *New York*: Longmans, Green, 1929. 128 pp. \$.90.

—Les Bouffons, ed. Fundenburg and Coffin. *Boston*: Heath, 1929. xvii + 246 pp. \$1.08.

ITALIAN

Acuti, Lionella.—Arte e vita alla corte Estense. *Vicenza*: Tip. G. Rumor, 1928. 26 pp.

Bandello, Matteo.—Le novelle; a cura di G. Brognoligo. Vol. II. Seconda edizione riveduta. *Bari*: G. Laterza e figli, 1928. 445 pp. L. 30. (Scrittori d'Italia, no. 5.)

Bontempelli, M.—Il neosofista e altri scritti; 1920-1922. Colloqui col neosofista; Lettere da due mari; Visita ai Vinti. *Milano-Verona*: A. Mondadori, 1929. 272 pp. L. 12.

Bovio, L.—Ferdinando Russo. *Napoli*: C. Trudi (Siem), 1928. 32 pp. L. 2.50. (Uomini del mezzogiorno.)

Carli, P., e Sainati, A.—Scrittori italiani. Saggi con notizie e commento ad uso dei licei e delle persone colte a cura di —. Vol. I: secoli XIII e XIV. Vol. II: secolo XV. *Firenze*: F. Le Monnier, 1928. 2 vols., xii + 346; 291 pp. L. 14; 10. (Collezione scolastica Le Monnier.)

Carrara, Vincenzo.—Niccolò Machiavelli. Conferenza. *Palermo*: Tip. fli. Vena e C., 1928. 12 pp.

Coccoli, Luisa.—La reazione all'illuminismo in Cesare Balbo. *Napoli*: Tip. F. Giannini e figli, 1927. 103 pp.

Da Como, U.—Umanisti del secolo XVI: Pier Francesco Zini, suoi amici e congiunti nei ricordi di Lonato, sacro e ameno recesso

su la riviera del Benaco. Note. *Bologna*: N. Zanichelli, 1928. xi + 254 pp. L. 30.

De Caesaris, G.—Saggi francescani: S. Francesco d'Assisi e il suo poeta; Se ritornasse . . . Impressioni d'Assisi. *Lanciano*: G. Carabba, 1928. 128 pp. L. 6.

Geddes, J.—Il Circolo Italiano di Boston e l' "Italy-America Society." Discorso pronunciato il 4 febbraio 1928 davanti al Circolo Italiano di Boston e l'Italy-America Society. *Boston, Mass.*: 1929. 11 pp.

—Italian Contributions to America. *Boston*: Boston Chamber of Commerce, 1929. 8 pp. (Repr. fr. "Current Affairs," IX, 11.)

Goldoni, Carlo.—Il burbero benefico: commedia. Con introduzione e commento a cura di G. Bottoni. *Milano*: C. Signorelli, 1927. 51 pp. L. 2.

Hazard, P.—Les "Promessi Sposi" relus par un Français. Conférence faite au cercle de Rome le 27 avril 1927. *Roma*: Circolo, 1927. 37 pp. (Pour un centenaire.)

Jackson, Margaret H.—Catalogue of the Frances Taylor Pearsons Plimpton Collection of Italian Books and Manuscripts in the Library of Wellesley College. *Cambridge, Mass.*: Harvard University Press, 1929. xxv + 434 pp.

Lombardozzi, Clotilde.—La novella boccaccesca di Gismonda e la sua fortuna nel teatro italiano. *Catania*: Studio edit. moderno, 1928. viii + 141 pp. L. 10.

Milone, Beatrice.—Un romanzo poco noto di Giovanni Ruffini. *Napoli*: Tip. San-giovanni, 1927. 17 pp.

Momigliano, A.—Antologia della letteratura italiana, con note e giudizi di — e con introduzioni di Francesco De Sanctis e di altri. Vol. II: Dal cinquecento al settecento. *Messina*: G. Principato, 1928. 732 pp. L. 25.

Mosca, B.— . . . fuor del pelago alla riva. Commemorazione foscoliana. *Lanciano*: Tip. F. Masciangelo, 1928. 27 pp.

Neri, F.—Lo studio delle letterature moderne. Discorso inaugurale; 16 novembre 1927, Ist. superiore di magistero del Piemonte. *Torino*: Tip. Collegio degli artigiani, 1928. 6 pp.

Omero.—L'Odissea, tradotta da Ippolito Pindemonte, annotata per uso delle scuole da E. Mestica. Dodicesima tiratura. *Firenze*: G. Barbèra, 1928. ix + 203 pp. L. 7. (Edizioni di classici italiani.)

—L'Odissea, tradotta da Ippolito Pindemonte. Introduzione e note di G. Reichenbach. *Torino*: Unione tip. edit. torinese, 1928. xxvi + 416 pp. L. 12. (Classici italiani con note; second serie, no. 46.)

Paganucci, D.—Alessandro Manzoni, poeta della verità e della rettitudine. *Lucca*: Tip. Artigianelli, 1928. 35 pp.

Parrini, A.—Le epigrafi dantesche di Firenze illustrate. *Firenze*: G. Giannini e figlio, 1928. xi + 274 pp. L. 12.

Pétrarque.—Les psaumes pénitentiaux, publiés d'après le manuscrit de la Bibliothèque de Lucerne, par H. Cochin. Preface de P. de Nolhac. *Paris*: Rouart et fils, 1929. Fr. 15.

Piccinni, Niccolò.—La Cecchina (zitella). Opera comica in tre atti, esumata nel II centenario della nascita dell'autore. (Teatro comunale N. Piccinni, Bari; stag. lirica 1927-28, a. VI.) *Bari*: Tip. Cressati, 1928. 83 pp. L. 5.

Polo, Marco.—Il Milione; secondo la riduzione italiana della Crusca, riscontrata sul manoscritto, arricchita e rettificata mediante altri manoscritti italiani; a cura di D. Olivieri. Seconda edizione riveduta. *Bari*: G. Laterza e figli, 1928. 296 pp. L. 25. (Scrittori d'Italia, no. 30.)

Russo Cuccia, F.—I latini ed i greci-albanesi a Palazzo Adriano. *Palermo*: Tip. fil. Vena e C., 1928. 30 pp.

Sammarco, U.—Il Mediterraneo romanico. Conferenza. *Napoli*: "Siem," stab. ind. edit. merid., 1928. 16 pp.

Spaventa, B.—Rinascimento, riforma, controriforma e altri saggi critici. *Venezia*: "La nuova Italia," 1928. 363 pp. L. 18. (Storici antichi e moderni.)

Sultano, S.—Il sole di Assisi e Dante. Discorso accademico; Pachino, 6 gennaio 1927. *Nota*: Tip. Zammit, 1927. 98 pp.

Truffi, R.—Saggi e discorsi. *Milano-Venona*: A. Mondadori, 1928. 353 pp. L. 35.

Valmaggi, L.—I cicisbei. Contributo alla storia del costume italiano nel secolo XVIII. Opera postuma, con prefazione e a cura di L. Piccioni. *Torino*: G. Chiantore, 1927. vii + 260 pp. L. 35.

Vento, S.—Per la storia dell'estetica. Le idee critiche di Mario Villareale. *Palermo*: Tip. fil. Vena e C., 1928. 23 pp. L. 4.50.

Wilkins, E. H.—A Tentative Chronological List of Petrarch's Prose Letters. *Chicago, Ill.*: The University of Chicago Press, 1929. 24 pp. \$0.75.

SPANISH

Aguado, J. M.—Glosario sobre Juan Ruiz. *Madrid*: Espasa-Calpe, 1929. 637 pp.

Aguilar y Tejera, A.—Folk-lore andaluz. Saetas populares, recogidas, ordenadas y anotadas. *Madrid*: Blass, [1928]. xxvi + 263 pp.

Alarcón, P. A. de.—El capitán Veneno. Ed. with introduction, notes and vocabulary

by M. E. Potter. *Boston*: Ginn, 1929. xi + 228 pp. \$0.84.

Artigas, M.—Semblanza de Góngora. *Madrid*: Blass, 1928. 68 pp.

Aza, V.—Tres piezas cómicas. Ed. with notes, exercises and vocabulary by S. G. Morley and R. K. Spaulding. v + 245 pp. \$1.00.

Cassou, J.—Panorama de la littérature espagnole contemporaine. *Paris*: Kra, 1929. 15 frs.

Contreras Carrión, M.—Los poetas extremeños desde el siglo XVIII hasta la época presente. *Sevilla*: Peralto, 1927. 68 pp.

Dotor, A.—Don Quijote y el Cid. (Viajes por Castilla.) *Madrid*: 1928, 290 pp. 5 ptas.

Farinelli, A.—Italia e Spagna. 2 vols. *Torino*: Fratelli Bocca, 1929. 442 and 462 pp. 86 l.

Gil Blas de Santillana.—Adapted from Padre Isla's Version of Lesage's Celebrated Novel and edited with notes, exercises and vocabulary, by J. P. W. Crawford. *New York*: Macmillan, 1929. xii + 197 pp. \$1.25.

González Ruiz, N.—Un verano en Santander. Ed. with notes and vocabulary. *New York*: Longmans, Green and Co., 1929. 60 pp. 70 cents.

Hoornaet, R.—L'âme ardente de Saint Jean de la Croix. *Bruges-Paris*: Desclée de Brouwer et Cie., [1928]. 131 pp.

Lacalle, A.—Historia de la literatura española. *Madrid*: J. Pérez, 1928. 245 pp.

Larra, M. J. de.—Cinco artículos. Ed. with notes and vocabulary by E. A. Peers. *New York*: Longmans, Green and Co., 1929. iv + 90 pp. 70 cents.

López-Valdemoro, J. G., Conde de las Navas.—Obras incompletas. Tomo y vol. I: Cuentos y chascarrillos propios y ajenos. *Madrid*: Tip. Católica de A. F., 1929. xiii + 323 pp. 6 ptas.

Mariana.—Historia de España. Selected readings. Ed. with notes and vocabulary by R. J. Conroy. *New York*: Longmans, Green and Co., 1929. iv + 87 pp. 70 cents.

Palacio Valdés, A.—Testamento literario. *Madrid*: V. Suárez, 1929. 278 pp.

Quevedo.—Teatro inédito. Cómo ha de ser el privado. Nevern haya quien a los suyos se parece. Pero Vázquez de Escamilla (Fragmento). Fragmento (sin título). *Madrid*: Rev. de Arch., 1927. lxxx + 252 pp. 6 ptas. [Bibl. sel. de Clás. Esp., R. A. E.]

Ransmeier, J. C.—A Spanish recognition Grammar. *Chicago*: The University of Chicago Press, 1929. xxxviii + 249 pp. \$1.48.

Zamacois, E.—Vicente Blasco Ibáñez. *Madrid*: Ed. La Novela Mundial, 1928. 122 pp.

PORTUGUESE

Cardoso, M.—"Citania," um problema de etimologia. *Guimarães*: 1928. 15 pp. [Separata da "Revista de Guimarães," vol. XXXVIII.]

Carré Alvarelos, L.—Diccionario Galego-Castelán. Tomo I. *La Coruña*: Lar, 1928. 473 pp.

Casas, A. de las.—Antonio Nobre. *Madrid*: Centro de intercambio intelectual germano-español, 1927. [Poetas portugueses del siglo XIX.]

Forjaz de Sampaio, A.—História da literatura portuguesa. Ilustrada. Publicada sob a direcção de. . . (Fascículos 1º, 2º e 3º). *Lisboa*: Aillaud e Bertrand, 1928.

Holmes, R. E. V.—Bibliographical and Historical Description of the Rarest Books in the Oliveira Lima Collection at the Catholic University of America. *Washington*: 1927. 367 pp.

Nunes, J. J.—Digressões Lexicológicas. *Lisboa*: Liv. Clássica Editora, 1928. 256 pp.

Pinto, P. A.—Crítica miuda. Camilo torturado. *Rio de Janeiro*: 1928. 385 pp.

Pires de Lima, A. C.—Portugal. Os nossos escritores. *Porto*: ed. do Autor, 1928. 258 pp.

GENERAL

Arthuriana, Proceedings of the Arthurian Society, I, 1. *Oxford*: Blackwell, 1929. 70 pp.

Harrington, J. P.—Vocabulary of the Kiowa Language. *Washington*: U. S. Printing Office, 1928. v + 255 pp.

Geddes, James.—Applied phonetics for missionaries and students of language. Reproduced from the *Volta Review*, 1929. 21 pp.

Gougand, Dom L.—Modern Research with ref. to early Irish ecclesiastical history. *Dublin*: Hodges, Figgis, 1929. 58 pp.

Le Roy, E.—La Pensée intuitive. *Paris*: Boivin, 1929. 205 pp. Fr. 15.

Palewski, J. P.—Ce qu'il faut connaître de l'âme polonaise. *Paris*: Boivin, 1929. 157 pp. Fr. 8.

Spitzer, Leo.—Hugo Schuchhardt-Brevier. Ein Vademecum der allgemeinen Sprachwissenschaft Zusammengestellt und eingeleitet. 2 Aufl. *Halle*: Niemeyer, 1928. 483 pp.

Tallgren, O. J.—Survivance arabo-romane du catalogue d'étoiles de Ptolomée. *Helsingfors*: Soc. orientalis fennica, 1928. 83 pp.

Weidenbach, Hermann.—Das Geheimnis der schweren Basis: Das Jery slavenicum! *Heidelberg*: Carl Winter, 1928. 31 pp. M. 2.

GRAMMARS and DICTIONARIES

Arabic, Persian, Sanskrit, Chinese, Japanese and other oriental languages

French, Italian, Spanish, Portuguese, German, modern European languages, etc.

Latin and Greek

WRITE FOR LISTS OF BOOKS
FOR SALE

BENJ. F. GRAVELY

Box 209

MARTINSVILLE, VIRGINIA, U. S. A.

Please report any philological books
which you wish to dispose of.

LETTRES

INÉDITES

de Beaumarchais, de M^{me} de Beaumarchais et de leur fille Eugénie

publiées

D'APRÈS LES ORIGINAUX DE LA

"CLEMENTS LIBRARY"

PAR

GILBERT CHINARD

PROFESSEUR

A L'UNIVERSITÉ JOHNS HOPKINS

148 pages, octavo. Paper. \$2.25

Much new light on Beaumarchais and on the important part he played in the American Revolution is shed by these hitherto unpublished letters from the Clements Collection at the University of Michigan.

THE JOHNS HOPKINS PRESS,
Baltimore, Maryland

The Romanic Review

Founded by

PROFESSOR HENRY ALFRED TODD

A QUARTERLY JOURNAL

Devoted to Research in the Romance
Languages and Literatures

Edited by

JOHN L. GERIG,
COLUMBIA UNIVERSITY,
New York

Subscription price, \$4.00 per year

PUBLICATIONS OF THE
INSTITUTE OF FRENCH STUDIES,
Inc.

- | | |
|--|--------|
| G. L. van Roosbroeck— <i>Grotesques</i> . . . | \$1.00 |
| S. A. Rhodes— <i>The Cult of Beauty in Charles Baudelaire</i> (in two volumes) | \$3.00 |
| H. D. MacPherson— <i>Censorship under Louis XIV (1661-1715). Some Aspects of Its Influence</i> | \$1.50 |
| I. Brown— <i>Leconte de Lisle. A Study on the Man and His Poetry</i> | \$1.50 |
| L. Feraru— <i>The Development of Rumanian Poetry</i> | \$1.50 |
| R. D. Scott— <i>The Thumb of Knowledge in Legends of Finn, Sigurd, and Taliesin. Studies in Celtic and French Literature</i> | \$2.25 |
| H. E. Manning— <i>La Vie de Saint Thibaut. An Old French Poem of the Thirteenth Century</i> | \$1.25 |
| B. Matulka— <i>Georges de Scudéry, Le Prince Déguisé</i> , Republished with an Introduction | \$1.00 |

Send orders to: Professor G. L. VAN ROOSBROECK,

PHILOSOPHY HALL

Columbia University, New York, N. Y., U. S. A.

Modern Philology

Leading critics and scholars in both America and Europe have long been contributors to *Modern Philology*. Their papers deal not only with questions of language and literature, but also with social and intellectual movements.

Reviews of the most important books in various languages, dealing with the modern languages and literatures, appear in each volume of *Modern Philology*.

In the section, "Documents and Records," source materials bearing on literary and cultural history are published. A number of important Chaucer documents have appeared here.

In future issues . .

Some New Comments on Jean Christophe
by its Author

Rolland Contributes Some Important Marginal Notes

HENRY WARD CHURCH, *Allegheny College*

Platonism in Petrarch's Canzoniere

ROBERT VALENTINE MERRILL,
University of Chicago

Unpublished Letters of Mme. du Boccage
New Light on a Favorite Salon of Eighteenth-Century
Paris

FREDERICK KING TURGEON, *Amherst College*

The Editors

JOHN M. MANLY,
General Editor

WILLIAM A. NITZE,
Managing Editor

TOM PEETE CROSS,
Publishing Editor

CHARLES R. BASKERVILL

GEORGE T. NORTHUP

T. ATKINSON JENKINS

RONALD S. CRANE

JAMES R. HULBERT

GEORGE W. SHERBURN

E. PRESTON DARGAN

PHILIP S. ALLEN

ARCHER TAYLOR

WILLIAM A. CRAIGIE

The Advisory Board

STARR W. CUTTING

JEFFERSON B. FLETCHER

GEORGE L. KITTREDGE

KARL PIETSCH

FREDERICK M. WARREN

ERNEST H. WILKINS

Published quarterly. Subscription, \$4.00 per year; single copies, \$1.00.
Canadian postage, 15 cents extra on subscriptions, 4 cents on single copies.
Foreign postage, 25 cents extra on subscriptions, 6 cents on single copies.

THE UNIVERSITY OF CHICAGO PRESS
5750 Ellis Avenue
Chicago

A HISTORY OF FRENCH DRAMATIC LITERATURE IN THE SEVENTEENTH CENTURY

PART I

THE PRE-CLASSICAL PERIOD, 1610-1634

BY

HENRY CARRINGTON LANCASTER

Professor of French Literature in the Johns Hopkins University

Two Volumes. 785 pages. Crown octavo. Cloth, \$10.00

This is the first part of a work that is intended to cover the history of plays written in France during the seventeenth century in greater detail than has ever hitherto been attempted. The years 1610-1634, the period discussed in these two volumes, have a peculiar interest, owing to the fact that it was then that Corneille, the first French dramatist of international importance, learned his art; that the classical system, which was to exert a profound influence throughout Europe for two centuries, was established in France; that acting became for the first time highly developed; and that professional troupes became well organized and definitely associated with Parisian theaters. Over 250 plays have survived, including most French pastorals, a large number of tragedies and tragi-comedies, and over 30 comedies and farces. Practically all of these are analyzed, their salient characteristics are pointed out, and much information is given about their sources, characters, style, and structure. The quotation of a large number of passages is helpful, as many of the plays are inaccessible except in the leading Parisian libraries. A great deal of information is given about dramatists and the history of the stage is related to the political and social history of the times. A final chapter is devoted to theaters, stage decoration, actors, and actresses.

It will be noted that while the author hopes to continue this history until he has reached the end of the century, the present work forms a unit in itself and it consequently accompanied by a list of the extant plays discussed and an extensive index.

THE JOHNS HOPKINS PRESS,

Baltimore, Maryland

New texts for



fall classes

Lieder, Lovett, Root

BRITISH DRAMA

THIS volume offers a brief survey of the main periods in the development of British drama. It is designed primarily as a companion volume to *British Poetry and Prose* from which drama was omitted, since no fair representation could be given it in the space allowed. "The Brome Abraham and Isaac," "The Second Shepherd's Play" and "Everyman" are included, with representative plays from Marlowe, Jonson, Beaumont and Fletcher, Dryden, Congreve, Sheridan, Wilde. \$1.80

Gay

THE COLLEGE BOOK OF PROSE

A COMPANION volume to *The College Book of Verse* in the same attractive size and format. This book is designed to show the wealth and richness of English prose writing from medieval time to the present. In it are represented all types; history, biography, travel, romance, realism, fantasy, satire, essay, confession, and a great variety of subject matter, selected with the interests and enthusiasms of freshmen in mind. \$2.00

Adams

HAMLET

THIS is the first of a series of single-volume editions of Shakespeare's plays to be edited by Professor Adams. Professor Neilson says of the book, "Mr. Adams has hit upon a new and ingenious method of supplying his interpretation of the play and has besides made an important contribution towards the solution of some of the most interesting problems."

\$1.00

BOSTON
NEW YORK
CHICAGO

HOUGHTON
MIFFLIN
COMPANY

SAN
FRANCISCO
DALLAS

Fall Publications in French

JACKSON: CONTES EN L'AIR

A collection of short stories by such writers as Henri Falk, Pierre Mille, René Bizet and Maurice Dekobra, which have appeared recently in the *Paris Journal*. They are intended for fairly advanced use.

MORIZE AND GRANT: SELECTIONS FROM FRENCH TRAVELERS IN AMERICA

Impressions of travelers from Père Marquette to Paul Morand, describing many aspects of American life, from historic events and economic conditions to football games and rocking chairs.

PARGMENT: TRENTE-TROIS CONTES ET NOUVELLES

A comprehensive collection of the best recent and contemporary French stories, varying widely in type and subject. They are edited for intermediate use, with full notes, exercises and vocabulary.

PRÉVOST: MON CHER TOMMY (Jassogne and Severance)

A war romance, edited with grammar exercises, notes and vocabulary. The love story, the twentieth century background, and the touches of humor should appeal to the student.

HENRY HOLT AND COMPANY

Incorporated

NEW YORK

BOSTON

CHICAGO

SAN FRANCISCO

Heath's Modern Language Series

Two New Intermediate Spanish Texts

MARTA Y MARÍA

Palacio Valdés

Edited by *Professor W. K. Jones* and *Professor H. H. Arnold*,
with the help of the author who also furnished the illustrations. Students
will delight in this exquisite novel which is a recognized masterpiece.
The language is that of everyday life, fluent and free from dialect.

MÉXICO SIMPÁTICO

Salomay L. Harrison

Designed for rapid reading and appreciation, *México Simpático* opens
the gates to the "Land of Enchantment"—its history, traditions, and
great store of artistic treasures. Illustrated.

D. C. HEATH AND COMPANY

Boston New York Chicago Atlanta San Francisco Dallas London

A new addition to our

Contemporary France in Literature

HENRIOT'S ARICIE BRUN

The French Academy prize novel in 1924, edited by Robert E.
Rockwood, Professor of Romance Languages, Ohio State Uni-
versity. An Introduction, Guide to the reading and appreciation
of the story, Bibliography, Letter from M. Emile Henriot to the
editor, Questionnaire, and Vocabulary, help the student to an
understanding of the text. Catalogue price, \$1.80

Ginn and Company

Boston New York Chicago
Atlanta Dallas Columbus San Francisco